

# Sets in Order

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The Official Magazine of SQUARE DANCING

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NOVEMBER, 1959

VOL. XI

NO. 11



# WANTED



for  
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Square Dancing  
& **FUN**

## MR. AND MRS. AVERAGE SQUARE DANCER:

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# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California



# Square Dance Date Book

- Nov. 7—No. Dist. State Callers' Assn. Fest.  
New YMCA, Aurora, Ill.
- Nov. 7—Fall Festival  
Hayloft, Indianapolis, Ind.
- Nov. 7—Paris Squares Jamboree  
Hotel Continental, Paris, France
- Nov. 7—North Florida Round Up  
Jacksonville, Fla.
- Nov. 7-8—9th Ann. Fiesta de la Cuadrilla  
Balboa Park, San Diego, Calif.
- Nov. 7-8—Fall Fun Festival & Barbecue  
Bishop, Calif.
- Nov. 8—Sets in Order Subscription Dance  
Danceland Ranch, Camp Hill, Pa.
- Nov. 14—Mid-Tex Fall Jamboree  
Colis., Austin, Tex.
- Nov. 15—South Coast Winter Hoedown  
Sunny Hills Barn, Fullerton, Calif.
- Nov. 15—Club Federation Festival  
Royale Ballroom (Fairfax), Cedar Rapids, Ia.
- Nov. 21—5th Ann. Southwest Festival  
Memorial Audit., Dallas, Texas
- Nov. 21—Conn. Callers' Assn. Fun-Level Fest.  
Amer. Sch. for Deaf Gym, W. Hartford, Conn.
- Nov. 28—3rd Ann. Fest. S.C. Kansas Callers'  
Assn., 4H Building, Wichita, Kansas
- Nov. 27-28—Great Smoky Mt. Western Fest.  
Knoxville, Tenn.
- Nov. 28—Fall Foot-Stompin' Jubilee  
Tucson, Ariz.
- Dec. 4—Sound Improvement Dance  
Kiel Audit., St. Louis, Mo.
- Dec. 5—Houston Jamboree  
Houston, Texas

(Please turn the page)

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Sets in Order, published monthly, at Los Angeles, California, for September 28, 1959. (1) The name and address of the publisher, editor, and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: Sets in Order, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgagees, or other securities are: None. (4) Paragraphs 2 and 3 include in cases where stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (Signed) Jay Orem, Business Manager. Sworn to and subscribed before me this 28th day of September, 1959. (Signed) Charles J. Munns (SEAL) (My commission expires July 2, 1963.)





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Jan. 23—So. Dist. March of Dimes  
Civic Audit., Ardmore, Okla.

Jan. 30—Houston Jamboree, Houston, Texas

### AREA DIRECTORIES

There is a good trend towards area associations putting out their own area directories of "who's who and who's dancing." Oregon Federation of Square Dance Clubs has done

this for several years, naming clubs and officers and listing addresses. Square and Folk Dance Federation of Washington has also issued a handy booklet which shows the same information, so important to the dancers. In Kansas the Round Dance Association, Inc. has issued a list of names and addresses of its members and clubs. Some of the booklets are issued free to association members; others charge a nominal price. It's an idea that other associations across country might consider to keep such information up-to-date and accurate each year.



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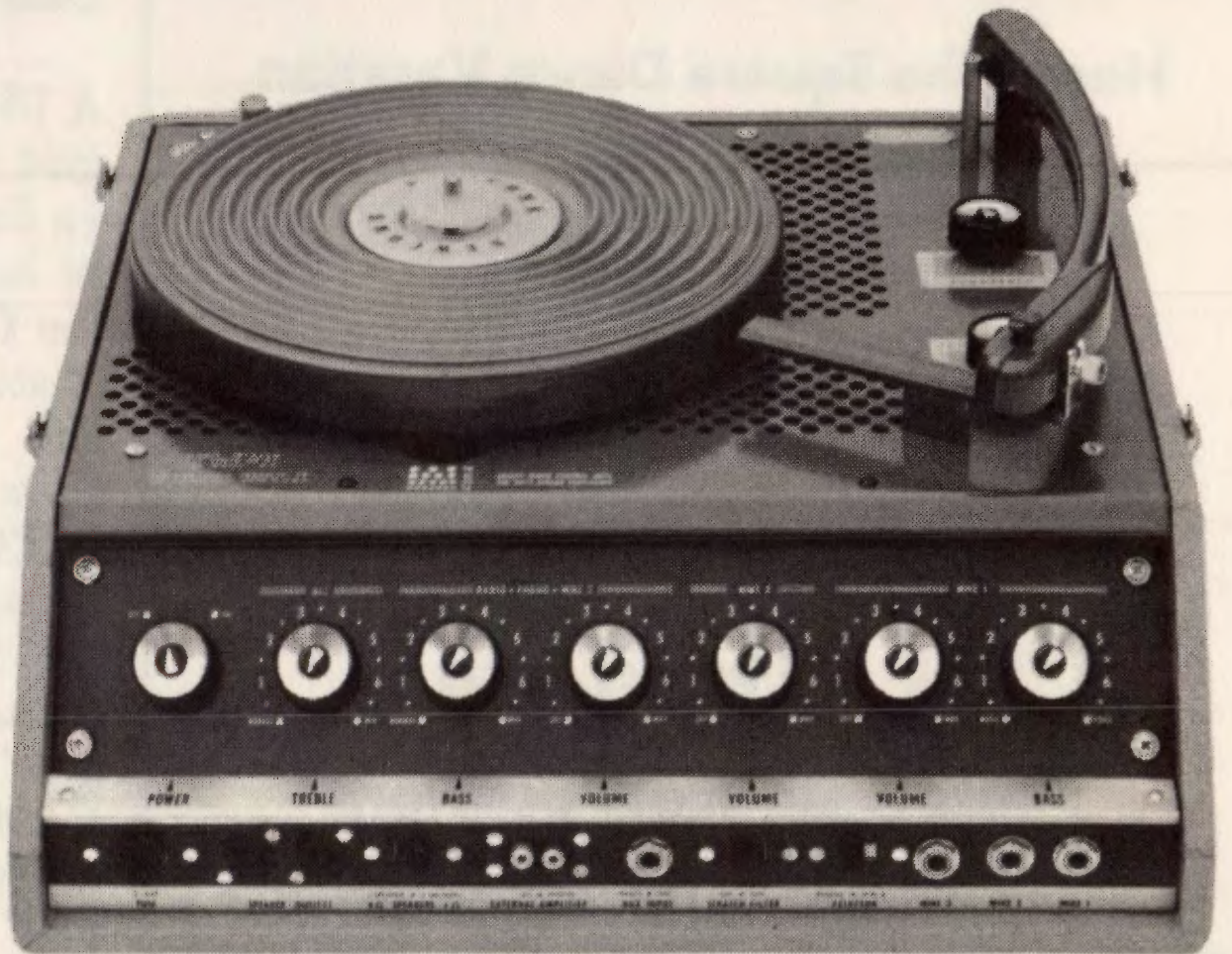
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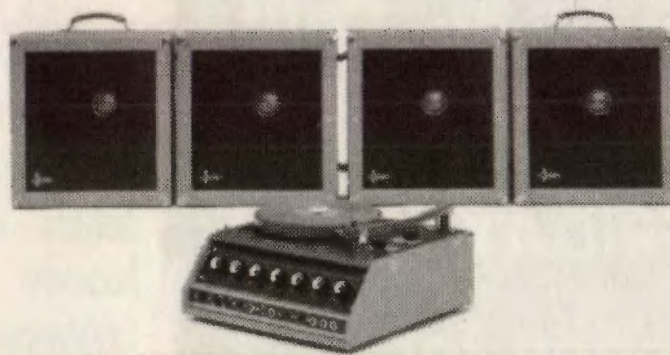


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("From The Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Our Publicity week goes ahead nicely. A 15-minute demonstration on stage at our biggest cinema each night for a week; Vehicles (a fire-engine, an old omnibus and a Mississippi boat) with square dancers aboard touring the City with leaflets and information; demonstrations; open nights in all clubs; ATV, BBC and Press backing us up; tie-ups in stores, Coca Cola, etc.; the widest publicity through W.I.C.C.P.R.E.F.D.S.S. and kindred organizations; demonstration of squares at half time on the Forest F.C. ground; hair styles free to dancers ("County Hairstylists for the Best Set!"). All firms selling anything likely to interest square dancers are being asked to advertise with a mention of the name "square dancing." In fact our publicity week is now a Fortnight! ...

Jim Lees  
Nottingham, England

So glad you were able to enlist the W.I.C.C.P.R.-E.F.D.S.S. Would never pay to try anything of this scale without those folks, we think. C.T.A.-O.Y. (Congratulations to all of you). Editor.

Dear Editor:

... I do feel ... that I should register a mild complaint in connection with the editorial comment below my Square Gem (S.I.O., September, 1959), in the interests of maintaining high morale among square dancers. We all know that liquor and drinking are severely frowned upon in connection with square dancing, and this is as it should be. Therefore it does not seem quite "de rigueur" to refer to me as "high" Macey.

HUGH Macey  
Bath, Ohio

Dear Editor:

My husband and I have square danced and watched square dancing for the past 12 years in Los Angeles and its suburbs and we have become increasingly alarmed about the rough

(Please turn to page 46)





# AS I SEE IT

bob osgood

November, 1959

**O**UR COVER this month — together with the two-page article on pages 10 and 11 — might lead some folks to believe that we were aiming this issue at the non-dancer. Actually, all of this is the result of several years of evaluation inspired into action by Joe Lewis' recent article ("Square Dancing is Not Out of This World," S.I.O., September 1959).

Sets in Order has never attempted to take sides on the constant controversy over what is the popular phase of the square dance hobby. As a matter of fact, we've enjoyed walking the fence by publishing non-controversial articles on the one hand, and then going away out in left field on the other. In one issue, for instance, along with a special write-up on some traditional figure you've also discovered dances in the Workshop that are startlingly new and challenging.

So many times when square dancers speak their minds, regarding their preferences of styles of dancing and the material that is used, they are not necessarily arguing *against* another style or preference. They are just voicing their own choice, and what they like to do. This is as it should be.

But here is where understanding, moderation and patience come into the picture.

Before any great scientist can become what he is he must start out with the simplest of studies. This is his foundation. The fact that he is not a specialist in space flight, or electronics or atomic energy is a result of his choice and was certainly not *the only* choice he could have made. He could have stopped anywhere

along the line with the knowledge he had gained and used that knowledge for his own pleasure and to his own advantage.

If every person coming into the square dancing picture were allowed to start at the same place and have the same basic foundation and master well the same 20 or 30 key movements, the chances of his dropping out of the activity would be drastically cut.

If we provide these same people places to dance, at the various levels they reach, then perhaps a great many more will eventually become "specialists." However, the big advantage will be that regardless of where they "land" they will be a *permanent* part of square dancing.

Because of the type of activity square dancing is it is not a simple matter for anyone to lay down ground rules and hope that they will be followed. It does make sense, however, for everyone who agrees that something should be done, to voluntarily adopt a plan that could lead away from misunderstanding and confusion. Again remember, to be successful any plan must *not be against* any accepted idea of square dancing. Wars solve very few things while differences of opinion rightly directed can provide a stimulant for the entire activity. If we do have a plan it must be one that allows for the greatest tolerance and patience and flexibility.

To start things out, we are going to suggest a list of basics in a sequence of teaching that has been proven and tested for a great number of years. If you don't already use such a list of your own may we *suggest* that you study these as they're published each month and then put them into use.

In December we'll present the first 20 basics along with further suggestions and ideas for their presentation. Remember, this is certainly not the *only* plan. Our suggestion is that we must all know where we are going and we must plan intelligently for the future if we wish square dancing to be perpetuated. What we hope to offer is a road-map of careful planning that will help us *all* to achieve that goal.





## Orchids to Joe

ONE OF OUR favorite stories comes from Birmingham, Alabama and has to do with a square dance enthusiast named Joe Knight. Joe, you see, is what they call a double amputee — no legs, but regardless of that seemingly large handicap, Joe and his wife Iona dance as much as five nights out of the week. For a good number of years, following the loss of his legs in a World War II battle, Joe kept pretty much to himself, full of resentment and bitterness. His self-pity finally became too much for him and he decided to get out and take his rightful place in the world.

His big step was accompanied by the determination *to learn how to square dance*. Those of us with the proverbial “two left feet” when it comes to learning the swings and twirls for the first time know what it must

In a recent article about Joe in the Birmingham News we are told that Joe's favorite patter call is Whirlwind which is also one that gave him the most trouble not long ago. “. . . all of a sudden my legs caught — just wouldn't move,” said Joe. “A friend happened to see me. He came with a chair and took my place. The dance went on but believe me I'm prepared now for those tricky little ballbearings when they go to pieces. I carry a box of them, plus a wrench and do my own repairing.”

Incidentally, according to Joe, his favorite singing call is “I Feel Better All Over, More Than Anywhere Else!”

## Tid Bits

“WHY NOT,” asks Annetta Duck, “have a square dance song — a song to be sung and enjoyed by square dancers wherever

## HEY THERE — THINGS ARE BEGINNING TO HAPPEN!

With the new series on The Basics of Square Dancing, new ideas for The Style Series in pictures, a jam-packed Workshop, plus special features by Ed Gilmore, Americana by Terry Golden and all the regulars including Grundeen, Chuck Jones, and the record reviews, you won't want to miss a single issue. Use this handy postpaid envelope for your renewal and, at the same time, help us spread the Sets in Order idea by introducing it to a new subscriber. Every additional subscription is a vote of confidence for what we are attempting to accomplish. Thank you.

*Bob Ogden*

Editor

have meant to a man with no feet at all. And yet his determination to succeed has made Joe as good a dancer as you're likely to find on any floor.

According to caller Earl Brown in Birmingham: “The first time I saw Joe, I was calling a dance at the Y.M.C.A. and a friend approached me and asked if I knew that there was a dancer on the floor with two willow wood legs. I had been watching the floor as I called but had not noticed anyone with the least limp, much less a hobble as would be expected from a double amputee. The friend defied me to pick Joe out of the dancers on the next tip, and believe me I could not do it. He dances in such a way that it goes unnoticed unless you knew it beforehand. There seems to be no dance too difficult for him and he always has a ready smile and a good word for everyone he meets.”

they meet, at camps, roundups, conventions or just at the coffee break or after party of the local club?” The feeling is that schools and colleges have songs, so do many states, and having a song of our own might draw us all that much closer together . . . With all of the fine singing voices among our present day callers, it wouldn't surprise us to one day hear some of them on a pop record label doing ballads. There's a lot of talent in our midst just waiting to be “discovered” by the world outside of square dancing . . . As great a pair of favorites as they are with us, we couldn't help but be a little disappointed with Marge and Gower Champion when we watched the films of the Ed Sullivan show from Moscow, the other night. In their delightful “hat rack” number where they portrayed American Dancing (starting with the square dance) they made a fine choice of the Varsouviana as their



lead-off but then managed to stylize it so greatly that little resemblance to the original remained. How simple and how effective it would have been to have played that brief section authentically. Ah well, that's show biz. We can only hope that some day when the time comes for the cultural exchange to send over an American folk dance group that it will be allowed to show the great beauty, change of pace and excitement of real honest-to-goodness square dancing . . . Still no word on the commemorative stamp idea. Most recent issues honor (1) the Pan American Games, (2) the Petroleum industry, (3) Soil Conservation and (4) World Trade. Should be room for one of America's most popular pastimes in there somewhere . . . Happy Birthday to us, happy birthday to us, happy eleventh birthday, dear Sets in Order, happy birthday to us.

### *Recordings*

**P**ERHAPS you are aware of the rather alarming trend in square dance recordings. Not only are there many new names on the list of recording callers but many new labels as well. It wasn't too long ago that the term *recording caller* might only refer to Ezra Woodhull, Lawrence Loy, Ed Durlacher or "Jonesy." Today these names are buried under the Clarence Schribners, Jack Donagans, and the Steve Belgiums from all over the land who through their records influence a great part of the "new sound" of square dancing. Aside from the majors (Victor, Decca, Capitol, Columbia, etc.) who have released square dance discs in the past, there are a dozen or more established square dance recording companies, each with its own label. These firms, some of them in business for ten years or more, have their own roster of calling talent. In some instances this is restricted to just one or two names. In others, six or more callers have been featured over a several year period.

Each of these labels has developed highly specialized research groups, producing square and round dance material with a great deal of thought toward its eventual use by other callers and dancers. The balance of voice and music, proper and pleasing instrumentation, satisfying and well-timed, well-written dances, good quality of material and workmanship in the pressing have been the goals and gradual realization of these leading lines. In fact a great percentage of credit for the intelligent growth

of the entire square dancing activity goes to these companies.

For the most part these labels record, produce, advertise and distribute the records. Centrally located, independently owned distributors receive the records from the parent companies and in turn ship them out to retail record stores for sale to dancers and callers. That has been common practice. There are also a number of well-located retail outlets who also serve as distributors. Quite a few of these, in the past few years, have also established their own label or labels which they often handle on an exclusive or near-exclusive distribution basis. Just recently a new phase has entered the picture. Callers, many of them from outlying areas and not yet too well-known, have either contacted, or been contacted by, retailer-distributors and have at their own expense turned out three to five hundred records on some brand-new label. Actually these are not independent companies for the distributor holds all rights to them but they are a means for the newer name caller to establish himself at a cost to him that may be near the \$500 mark.

Actually there are both good and bad sides to this situation. While some of the recorded material on the newer labels may be under par, just as it occasionally is on the more established brands, there is always an opportunity for a real contribution to come through. Callers with a gift at composing may well be "discovered" in this manner and the best known, most successful recording callers of the future could possibly take this route.

There is nothing mysterious or magical connected with transferring a voice into the plastic of a record. There is, however, an important function of leadership that does come with the dances and calls made possible through the excellence of fine recordings. Our hope is that this valuable service will not be obscured by a flood of confusion.

### *Still Time To Get Counted*

**O**UR attempt to count noses in the first Square Dance Census won't have any earth shaking results. Returns are still coming in and if you haven't sent in your census form we'd suggest you do it right away so that you can be included in the count. It will be December, or more likely the January issue before we can come up with any tally.





# The Preliminary Language of

## SQUARE DANCING



**S**TARTING from the beginning, it is Sets in Order's plan during the next few months to review every basic term used in today's contemporary style of square dancing. However, before we come to the attic — the more complicated basic material — we must talk a bit about the foundation — the essential movements of the activity.

We have been careful to take every square dance movement and place it where it belongs, in an order of teaching sequence and usability. For that reason, just as a student of mathematics must first master the rule that one plus one equals two before he can progress into formulas and theorems, we start with the very first knowledge a beginner must master in order to become a square dancer.

Modern square dancing depends upon these elements: The *dancers*, male and female, needed in couples. The *caller*, who as quarter-back or drill master, teaches, directs and commands the dancers by the use of spoken calls through the various movements and patterns known as square dances. The *music*, the rhythm regulator that tells your feet how fast to go.

Now, with that as a starter, here are the terms and the movements that must precede the first basics.

### Some definitions

PARTNER is also called Taw, Mother, Ma, Pa, etc.

CORNER is the person to the left of the man at the time of a given call (also called his left hand lady). For the lady, her corner is of course to her right.

RIGHT-HAND LADY is one lady ahead or counter clockwise from where the man is at any given time.

OPPOSITE is the lady across the set from where the man is at the time the call is given.

ACTIVE COUPLE (or couples) are those designated by the caller to take the action.



### ON THE COVER

**#1 SQUARE:** A square is formed by four couples facing in with each couple from 10 to 12 feet from the opposite couple. The lady is always to the right of the gentleman. The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter clockwise, starting with the couple whose backs are closest to the music. A square is also called a "set." Head couples are 1 and 3. Side couples are 2 and 4.



#2 HONORS: This is an acknowledgement. At the beginning of a dance it tells your partner (corner, etc.) "Here we go again — I'm glad to be a part of this square." After the dance is all over it says "Thank you." The men bow, bending from the waist. The ladies curtsy, bending at the knees, spreading the skirt, but staying erect from the waist up. (also: to address, salute, etc.)



#3 WALK: In square dancing all movement is a comfortable, effortless shuffle, done to the beat of the music. To increase the tempo, shorten the length of the steps. To slow down, take longer steps. The floor-sound of a group of dancers doing this shuffling, gliding walk is not unlike the sound of sandpaper against wood.

#4 CIRCLE: Three or more dancers can circle by joining hands and moving clockwise, to the left, or to the right if directed. In circling, the action is a walk with the lower portion of the body aimed in the direction of the circle. The size of the circle can be altered by bending or stretching the elbows equally for all.



#5 BREAK: This means to release hands or to let go. When circling, the call to "break" just means to let go of hands and to be ready to follow the next command call. For instance: to break and trail would mean that dancers who have been circling would let go of hands and walk single file.

FROM these preliminaries the next jump is a normal one. Just as an unlimited number of recipes will make use of a limited number of ingredients, hundreds of different square dances have been composed from just a small number of basic movements. How interesting and challenging these dances are depends upon the skill and imagination of the caller. For the first list, the initial 20 basic movements of square dancing, be sure and read your next issue of *Sets in Order*. Following them, in order of teaching, will be "Basics 21 to 30," "Further Movements Dependent on the First Lists," "Traditional Movements," plus extremely useful optional lists. Plan to keep up with this valuable series.



# WHAT IS "HIGH LEVEL" ???

By Ed Gilmore, Yucaipa, Calif.



THINKING back to our early experience in square dancing I cannot remember any attempt to *classify* dancers or dance material. There were just square dancers and non-square dancers. Of course, the dancers did classify callers as *good* or *poor*. If we had given the matter much thought we would have known that *classification* of the dancers, callers and dance material was inevitable. Since the beginning of history man has attempted to classify *things* and *people*. Things are "bad, poor, fair, good, fine, excellent, best."

Judging *things* is extremely difficult. Judging *people and their abilities* is downright dangerous, yet many people attempt to do just that, often when they are the least qualified to do so.

Classification began when we developed formal classes in the late forties. We divided instruction classes into *beginner*, *intermediate* and *advanced* classes and almost immediately recognized our mistake. In a very short time dances were being advertised as an *Advanced Dance* or *Intermediate Dance*. Then someone used *Advanced Level* and finally *High Level*, *Intermediate Level* and *Low Level* were substituted.

The title of this article, What Is "High Level"?, may seem to be a silly question. The term High Level is heard almost as frequently as Circle Left, and every dancer *knows* what High Level means. If you don't believe me, ask him. I have been doing just that for about 2½ years.

I have been conducting a survey to determine what High Level means to the average dancer and caller. The results have been most interesting. The number of different definitions almost matches the number of dancers questioned.

It is possible to draw certain conclusions from the survey and the first conclusion is that the average *dancer opinion* differs greatly from

the average *caller opinion* and that callers come closer to agreement. Let's take a look at the results.

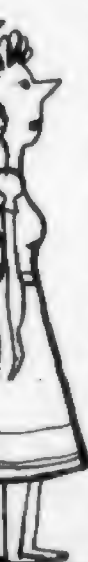
First — Most dancers and callers agree that the term *High Level* means *superior*. Beyond this no two are in exact agreement.

Second — The loud and frequent use of the term is the mark of the *over enthusiastic beginner*. In questioning dancers and callers of up to 3 years experience, I found them quick to answer and emphatic in their definition. In general their definition was; "The way *I* dance, the material that *I* dance that taxes the limit of *my* ability is High Level." Some go even farther. They feel that truly High Level calling is achieved when only a few carefully selected *High Level Sets* get through the call and the rest of the floor is standing. They have *proven* their *superiority*. If the great majority danced all the way through with ease it *just had to be Low Level*. In short, they are saying that High Level means competitive dancing as long as *I* am winning.

I must admit that I could not reach a true cross-section of the newer dancers. Those who only dance once a week or twice a month, (they must be the majority) do not come to the after-parties or visit with the traveling caller in proportion to their numbers. Their answers were more uncertain and often confused.

Most of the 5 to 20 year dancers that I questioned began their answers with jokes or ridicule of the term High Level. When I could get a serious answer their definitions were varied but in general they placed more importance on *dancing ability* as related to rhythm and music. They indicated that they have about reached the limits of their patience with *speed*, complex *hand drills* and the constant addition of *new terms*.

Most of them can do anything that is called but indicated that they are getting tired of the





monotony of *continuous hash*. One said, "I'm getting hash ulcers."

The callers questioned are more in agreement. They use the term to define a type of material and program that they honestly believe *their dancers* prefer. When we asked them to define the meaning of *my dancers*, most will admit that they are under pressure from a minority group of the most enthusiastic members of their clubs. These dancers are with them more and talk to them more than the average club member.

Callers, in general, define High Level as a type of calling which will *test* the dancers' *memory for miscellaneous terms* and his *physical and mental reaction time*. In short — *competitive dancing*. *It's great fun! If you win???*

### Personal Opinion

Now! Everything that I have written to this point has been drawn from the opinions of those questioned. A few readers may be interested in my conclusions and opinions. Let me ask you a question or two.

When you start a contest where must it end? Is it not a process of elimination? Will we finish with one couple — too good to dance with anyone else? Perhaps the man will be too good to dance with his wife.

Square dancing is, always has been and must always be a *group activity*. In any group we will always have all degrees of ability.



*Absolute uniformity* in ability is an *absolute impossibility*. The development of memory for terms and mental and physical alertness will depend upon how frequently one dances. The person who dances three or more times a week will be far more alert than the one who dances once a week or less. Every club contains some of each yet the caller is expected to call to the complete satisfaction of all.

All over the country attempts have been made to set up High Level clubs. An individual



or group has attempted to *select* the best dancers and put them in one club only to find that in this club too there is a great difference in ability between the slowest dancer and the fastest. If the caller programs to *test* their reaction time the process of elimination begins again.

I will suggest this: If you must classify and try to segregate dancers on the basis of current High Level dancing, do it on the basis of how often they dance. Drop the word Level and use *Low Frequency*, *Intermediate Frequency*, *High Frequency*, *Ultra-High Frequency*, etc. Even then the desired uniformity will not be achieved. Some people dance five nights per week and still do not become very alert. There will be a terrific turn-over in the *U-H-F* and *H-F* clubs. Most dancers will only dance three or more nights per week for a short time while going through an over-enthusiastic phase. The *I-F* clubs would certainly prosper.

If course I'm joking and I shouldn't be. The problem of blending people of varying degrees of enthusiasm and ability in one group program is a serious one and the answers must be found. Only a fool attempts to advise everyone and I am not anxious to be branded a fool. I do not know all of the answers but I believe that we will find them.

Years ago we learned that dancers were bored by memorized routines so we started *hash*. We have now gone to the other extreme and we are learning that we can kill more dancers with *hash ulcers* than we did with boredom. We must get our values straight. We must recognize that *friendship and sociability* is the purpose of square dancing and that it is nourished by *cooperation* and destroyed by *competition*.

The answers in each area will await the development of competent callers and leaders in



that area. Thousands of callers have started in the past few years and thousands will begin in the next few. They will start with little or no training or preparation. They will honestly and diligently do what they believe is right and that will be limited by what they know. They will have to learn the hard way that *any idiot can stop the floor; it takes a caller to keep them dancing*. Learning to keep the floor dancing, to keep all of them happy part of the time, most of them happy most of the time, this takes a lot of experience and study.

Every dancer wants to grow in ability as his experience grows. Each wants to grow at a different rate but grow he must. Every dancer wants to have fun but each defines fun in his own way. Every dancer wants to find sociability, acceptance and respect of the other dancers but most do not know some of the rules of conduct that will make them acceptable to all. These problems will always be with us but we will have a stable activity when the leadership develops to the point that the program everywhere will not be too far from the ideal of each member.

We cannot begin to work towards a sensible *Group Program* as long as we listen to individuals or minorities clamoring for an opportunity to *prove their superiority*. I believe that we can develop a type of programing that will please the most enthusiastic dancer and still be within the ability of the great majority of the membership of the club.

Perhaps I worry too much about the dancer who *can't keep up* but somebody had better worry about him. He greatly outnumbers those who can and he may be needed to keep the club going.

You may be interested in my definition of a High Level (Superior) caller: "One who continuously trains dancers and sincerely tries to keep them dancing and happy. One who qualifies himself to teach and program all phases of American Folk Dancing. One who is kind and tolerant in his attitude toward dancers and other callers. One who knows how and does *keep them dancing*."

Finally, a truly High Level (Superior) dancer is one *that every member of the club is happy to dance with*.

The survey has led me to one very definite conclusion. I will not use the term High Level

in the future. The term does not convey one thought to all dancers. I would have to list it in my dictionary as follows:

*High level*;—1. New. (to me) 2. Confusing. 3. I can do it by concentrating. 4. I can do it but others can't. 5. Fast. 6. I can't do it. 7. Requires rhythm with feet. 8. Twirls, Kicks, Back-lashes, etc. 9. Ability to do Rounds, Contrasts, Quadrilles, etc. 10. Oh; Looky! There's my corner! I thought she had left the square! *Synonym*: — Challenging.

What does the term mean to you?

## WHAT ARE THEY WEARING?

Square dancing, in addition to being a means of expressing rhythm, is also an avenue for the ladies to express individuality and good taste in their style of dress. What is lustrously becoming to one girl may be completely inappropriate for another. This month we inaugurate a series in Sets in Order which will show some bright and happy fashions which have interesting style hints and are most suitable to their wearers.



—Photographed at Asilomar by Joe Fadler

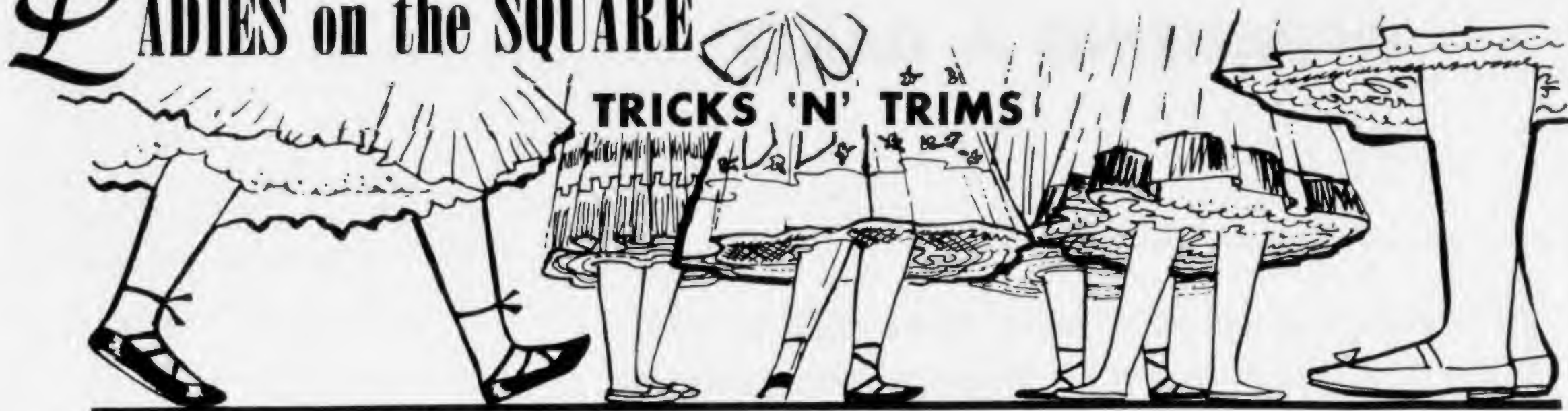
Mary Seuberth, Pleasant Hill, Calif.

A statuesque blonde, Mary wears this striking black and white sailcloth dress, a material which is wonderful in a cool climate. Sleeves and shoulder are one piece, with the sleeves gathered at the side. The dress has a scoop neck and is made princess style with a low waistline and gathered over the hips with a draped hipline. The effect of this one is dramatic.



# LADIES on the SQUARE

## TRICKS 'N' TRIMS



*By Natalie King, Eureka, Calif.*

**T**HE something different that will make your costume stand out from all the others in the hall lies, in a large part, in your choice and use of trimmings. There are many clever ways to create interest with trimmings and the following may give you some ideas.

Trick #1 — Above one knee mark with a pin about 5" from the bottom of your skirt. If the skirt is finished with a ruffle, mark where the top of ruffle attaches to skirt. Work a buttonhole at this mark. Take a piece of white fabric 6" wide and as deep as your measurement from buttonhole to skirt bottom. Cover this piece from side to side with rows of eyelet-embroidered ruffling. Fold in center from top to bottom, pin center top just above buttonhole, under skirt. Stitch along top of piece. Thread ribbon thru buttonhole and draw up skirt fabric so ruffling shows. Tie ribbon in bow.

Trick #2 — Dress up a solid colored skirt with a patterned ruffle at bottom and big patch pockets. Or use striped or figured bias tape for trimming on ruffles.

Trick #3. Make your dress of a border print. Cut off enough of bottom edge (below border design) to make a wide sash. Cut off entire border. Make top of dress and main part of skirt from body of print. Use the entire length of border to make a ruffled flounce at bottom of skirt.

Trick #4 — Stitch a ribbon at top of bottom flounce of skirt (just above one knee). Make a bow and tie a bunch of artificial flowers into the bow.

Trick #5 — Make a wide sash of black or some vivid color. Finish the ends with ball

fringe, heavy cotton fringe or a border of colored bias tape on which tiny bells are sewn at intervals.

Trick #6 — Make the top half of your skirt of print. Use a wide ruffle of solid color fabric for the bottom half. On this stitch various square dance calls in soutache braid. Or you might use applique or textile paint to make simple figures of square dancers around this wide bottom ruffle. Figures of boots, slippers, ribbons, nosegays, etc., could also be used.

Trick #7 — Make a pinafore of sheer organdy with ruffles over the shoulders and wide ties in back to wear over your dress. A white organdy or dotted swiss overskirt worn over a flowered skirt gives a frosty effect. Be sure the overskirt is as full as, if not slightly fuller than the skirt beneath.

Dress up your shoes, too! A medium weight stapler will fasten trimmings firmly. Be sure staple ends are on outside of shoe. Heavy button and carpet thread may be used to stitch trimmings in place.

Trick #8 — Try small bunches of artificial flowers, little bells, bows contrasting in color or made of your dress fabric.

Trick #9 — If you are troubled by shoes slipping off, fasten narrow ribbons on each side to tie across the instep.

Trick #10 — For an occasion, try spraying discolored shoes with the gold or silver paint available in spray cans.

You'll be amazed at the infinite variety which can be attained by these little added touches to your square dance costumes. Try them and have some fun with them.



## STYLE SERIES:

# VISUALIZING A DANCE

**I**F ONLY it were possible, Sets in Order might be made a great deal more effective by presenting every square and round dance in picture as well as written form. So many times we read a dance in print or listen as someone recites a call and it makes little or no impression on our mental TV tube. Then, sometime later, we may see the dance or actually dance the figure and it takes on an altogether different value for us.

If this were possible a caller could select more rapidly dances to learn that appeared comfortable or filled a definite need. Perhaps he might be looking for a new pattern that combined stars and lines. All he would have to do would be to take a quick glance at the pictorial presentation and turn the pages until he found what he was looking for. Here, for example, is what he might see. (Of course this is all wishful thinking but it was a sly way of bringing in a favorite square.)

### DIMINISHING STAR

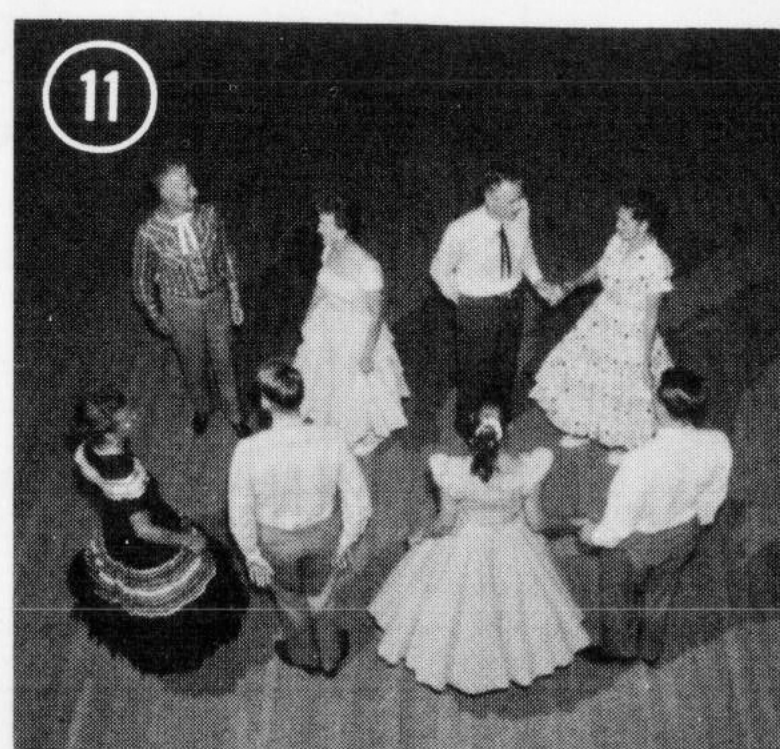
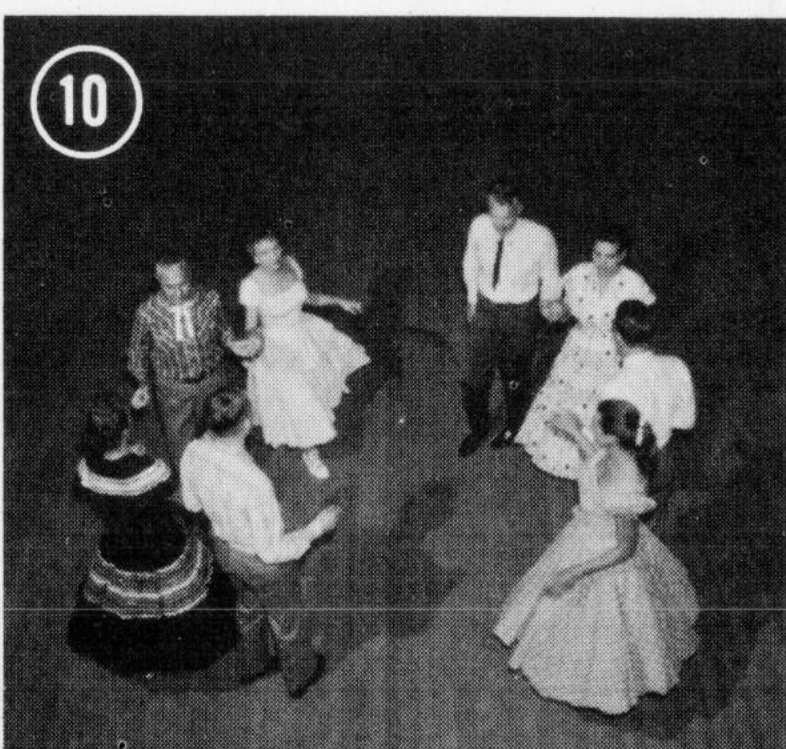
#### (Variation)

By Fred Christopher, St. Petersburg, Fla.

**Head couples center and back to the bar**  
**Forward again make a right hand star**  
**It's a right hand star in the middle of the town**  
**Back by the left and don't slow down** (picture #1)  
**Take your corner with an arm around**  
**Star promenade go around the town** (picture #2)  
**Inside out, outside in** (picture #3)  
**Go once and a half, put the other folks in** (picture #4)  
**Now the outside men don't get mixed**  
**Roll back one** (picture #5) **and make it six** (picture #6)  
**Now the lone ladies, don't be late**  
**Roll back one** (picture #7) **and make it eight** (picture #8)  
**Now back right out, two lines of four** (picture #9)  
**Go forward up and back once more**  
**Now bend the line** (picture #10)  
**Bend the little line (or face your corner)** (picture #11)  
**Allemande left, etc.**











# SPRINGFIELD MOUNTAIN OR THE PESKY SARPINT

## THE OLDEST AMERICAN FOLKSONG

*By Terry Golden, Ranchos de Taos, New Mex.*

**P**ROBABLY not *the* oldest, but certainly one of the oldest, and best documented of our folksongs entirely American in origin and subject matter with no sign of Colonial influence, *Springfield Mountain* appears in many versions, in all parts of the country.

Two centuries ago a man named Timothy Myrick lived near Springfield Mountain, (now Wilbraham), Massachusetts. On Friday, August 7, 1761, he was a little over twenty-two years of age, but "twenty-two" doesn't rhyme with "only son"; so in almost all songs he's "twenty-one." On the fateful day, he took a scythe and went to the meadow to mow. There was a snake there. Timothy didn't see the snake, but the snake saw Timothy; it bit him in the heel and Timothy up and died—(or maybe I should say *down* and died). Anyway, someone wrote a hymn in his honor to be sung at the funeral. Very likely it may have been sung to the tune of *Old Hundred*, the paraphrased version of the Hundredth Psalm from the early Protestant Psalters. Probably most Protestants know it best as the hymn, *Praise God From Whom All Blessings Flow*, which is an added last verse, mainly, it would seem, to make it sound more solemn and impressive.

It didn't take long for the song to go astray, and most versions are slapstick, with nonsense choruses. The song went south and west and became *The Rattlesnake*, with stuttered rhymes:

He took his scy-wi-wythe and with a  
    blow-wi-wow  
He laid the pe-wi-wesky sarpint lo-wi-wow.  
Oh Sal, oh Sa-wi-wally, here you see-wi-wee  
The pesky sar-wi-warpaint what bit me-wi-we.

Timothy had been engaged to Sarah Blake, and they were soon to have been married, which tender relationship has been absurdly exploited in some versions of a gruesome turn:

Now Sally had a ruby lip  
With which the pizen she did sip;  
But Sally had a rotten tooth,  
And so the pizen killed them both.

Not so! But perhaps some admirer of the great classical tragedies felt heroic stature would be added by a random accumulation of corpses on the last act stage. In some versions the mother, and/or father expired to boot.

With the origin of the song so steeped in Puritan tradition, the moral is inevitable — as in the version here, sometimes portentous:

Let this a warning be to all:  
To be prepared when God doth call!

Or containing a double meaning in a smart-alec version:

Now mind you, when in love don't pass  
Too near to patches of high grass!

But more often with the ridiculously obvious and redundant moral from this, my grandfather's version of the last verse:

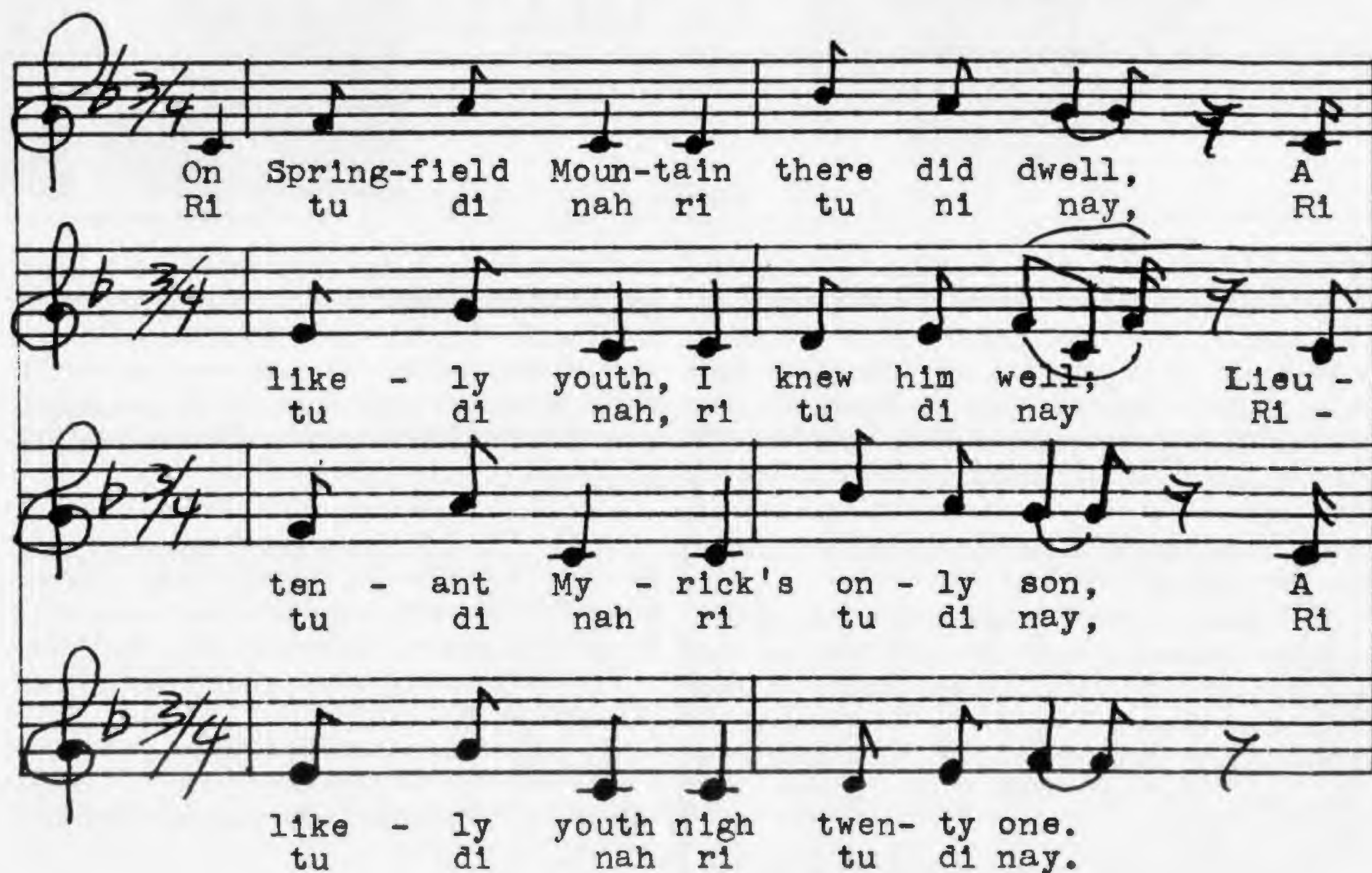
Now friends, I warn you when you go  
'Way down the meadow for to mow  
All young men a warning take, and  
Shun the bite of a venemous snake!  
With a too-ri-loo-ri-loo-ri-loo,  
And a rinkum dinkum dido.



Versions of the song appear in many folk-song collections. Sam Hinton made a good recording of a serious version, Decca, DL 8101,

"Singing Across the Land with Sam Hinton." Ives' record is a silly version. Here is my favorite for your Americana collection.

## Springfield Mountain, or the Pesky Sarpint



On Springfield Mountain there did dwell, A  
Ri tu di nah ri tu ni nay, Ri

like - ly youth, I knew him well; Lieu -  
tu di nah, ri tu di nay Ri -

ten - ant My - rick's on - ly son, A  
tu di nah ri tu di nay, Ri

like - ly youth nigh twen- ty one.  
tu di nah ri tu di nay.

One Monday morning he did go  
'Way down the meadow for to mow;  
But he hadn't mowed across that field  
When a pesky sarpint bit his heel.

The young man died, gave up the ghost;  
To Abraham's bosom he did post;—  
Then straightway up to the clouds he went  
Crying, "cruel, cruel ser-pi-ent!"

*Chorus:* (may be cut in half from the above)

Oh Josh-wye dear, why did you go  
'Way down the meadow for to mow?  
Why, Mammy dear, I thought you knowed  
It was Daddy's field and it had to be mowed.

'Twas August seventh, 'sixty-one  
That this sad accident was done.  
Let this a warning be to all:  
To be prepared when God doth call!

Oh Josh-wye dear, you'll surely die  
Unless you drink some of Daddy's Rye.  
He drank the whisky by the pail;  
Alas! it proved of no avail.





# SQUARE DANCING IN SPAIN



## OLE'



Lynn and Millie Mixer

IT ISN'T that the click of castanets, the quick stomping of agile feet and the strumming of the guitar have been outmoded in romantic Old Spain; it is just that something new has been added — American square dancing. Introducing this pastime have been members of American military personnel stationed in Spain. The square dancing has not been confined to them, however, as Spanish civilians have also participated with obvious enjoyment.

Probably the first square dance club on the Iberian Peninsula was Madrid Squares, organized in July 1956 as an activity of the Protestant Chapel Program by Air Force service men and their wives. Capt. Cass Scott was the first Chairman, with J. B. Johnson and Ann Mae Zeizer.

This club began to purchase their own records in September 1956 and at first most of the dancing was to recorded calls. Callers have since moved in or been developed, among them CWO Earnie Albright, instructor, assisted by M/Sgt. Robby Robinson. Another enthusiastic caller is M/Sgt. Bill Burkpile.

At present Madrid Squares have a 10-set membership and were the first club to sponsor a Square Dance Jamboree in Spain. This was held on Torrejon Air Force Base near Madrid in November, 1958. 150 dancers attended the P.M. workshops and evening dance. Calling and teaching at both were handled by Albright, Burkpile, M/Sgt. Lynn and Millie Mixer. This being the very first try at getting the Squares of Spain together, everyone was happy to see so many dancers turn up from other cities.

Madrid Squares meets regularly at 8 P.M. on Saturdays at Torrejon AFB. Classes for beginners are from 7 to 8 P.M., same nights.

Newer but no less enthusiastic as a group are Flexible Squares, who started in September 1958 at the Service Club, Torrejon AFB, as a part of the Special Services program for Air Force personnel, their dependents and friends. From the first beginner class 43 members were graduated into the club.

One of the members who has been in on it with the Flexibles from the beginning is the Service Club Director herself, Judy Whenry. She helps also with regular announcements in her column in the base newspaper, Alert Strip.

The club's first officers were Bill Bailes (that's "dances" in Spanish!), Dee Campbell, Vicki Usall, Judy Whenry and Bob Beggs. Their first visiting was to the Jamboree given by Madrid Squares in November, with four squares turning out.

### Everybody Dances

Flexible's next visit was in the interests of good fellowship to a local school that teaches English to Spanish students of high school and college age. "Senores y senoritas" went to Boston Institute for the Annual Christmas Party and as many as there was room for got on the floor to do Solomon Levi and Patty Cake Polka. The institute director stated that this was the first time she had seen a Spanish man remove his coat at a public gathering!

The Flexibles hosted a Doll and Toy Dance where admission was by doll or toy, these later being turned over to an orphanage for Spanish children near Madrid. On January 17 Flexible dancers graduated at quite an affair, with Col. Earnest C. Harden, Deputy Commander 16th Air Force, handing out diplomas and delivering a memorable speech.

Sparkplugs and caller-instructors for Flexible Squares are the dedicated M/Sgt. Lynn and



Millie Mixer. Club dancing is on Thursdays at the Service Club; beginners' classes are held on Tuesdays, same spot. Spanish citizens may be found at almost any of the Flexibles' dances.

Zaragoza, Spain, is 100-plus miles north-east of Madrid, towards the Pyrenees. Here Capt. Ray Clark started the first class of square dancers in June 1958 at the Air Force Base. The class went on for 10 weeks and at the end of the instruction period the students voted to start a club. Officers were the Harold Stacys, Ken Lewis', Dick Springers and Lou Prelips.

The second class of 9 couples graduated last December, a third last May and at the present time club membership in Zaragoza Squares numbers 21 couples. The club meets each Monday night at the Service Club on the base. So far Capt. Clark is doing a yeomanly job, being the only caller around, but he is trying to create an interest in learning to call among club-members.

Zaragoza Squares were well-represented at the All-Spain Jamboree in Madrid, all but one couple making the trip. The Madrid dancers returned the compliment by attending the graduations of two Zaragoza classes.

Way down in Southern Spain, at Sevilla, Capt. Bob Duval is carrying the square dance torch. Bob learned to dance with the Royaleers at Montana State University and after attending one of Madrid Squares' dances, he determined to enjoy square dancing in Sevilla.

The Sevilla group started dancing in a considerable variety of locations, to tape recordings in private homes, but soon expanded to the dependents' school library in Sevilla, where they danced until January 1959. They moved to the Stratcom Building at San Pablo Air Base

until June when they danced outside on the cement sidewalk at the dependents' school. They didn't dance during July and August as the temperature in Andalusia during the summer precludes that much exercise for even the most avid dance fan.

By December 1958 the group was dancing to their own records and in July 1959 they received their Califone P.A. system. They adopted the name Spin'n Wheels, with Bob Duval as president and leader and Red Tisdell as fellow-officer.

### **Our Dances Are Easy**

By June they had 29 people attending dances, mostly Spanish señoritas and American Airmen. These girls from Andalusia, where the best flamenco dancing in Spain is found and who have been dancing since they crawled out of the cradle, find American square and round dancing a snap. Directions for 32 calls have been translated into Spanish and printed.

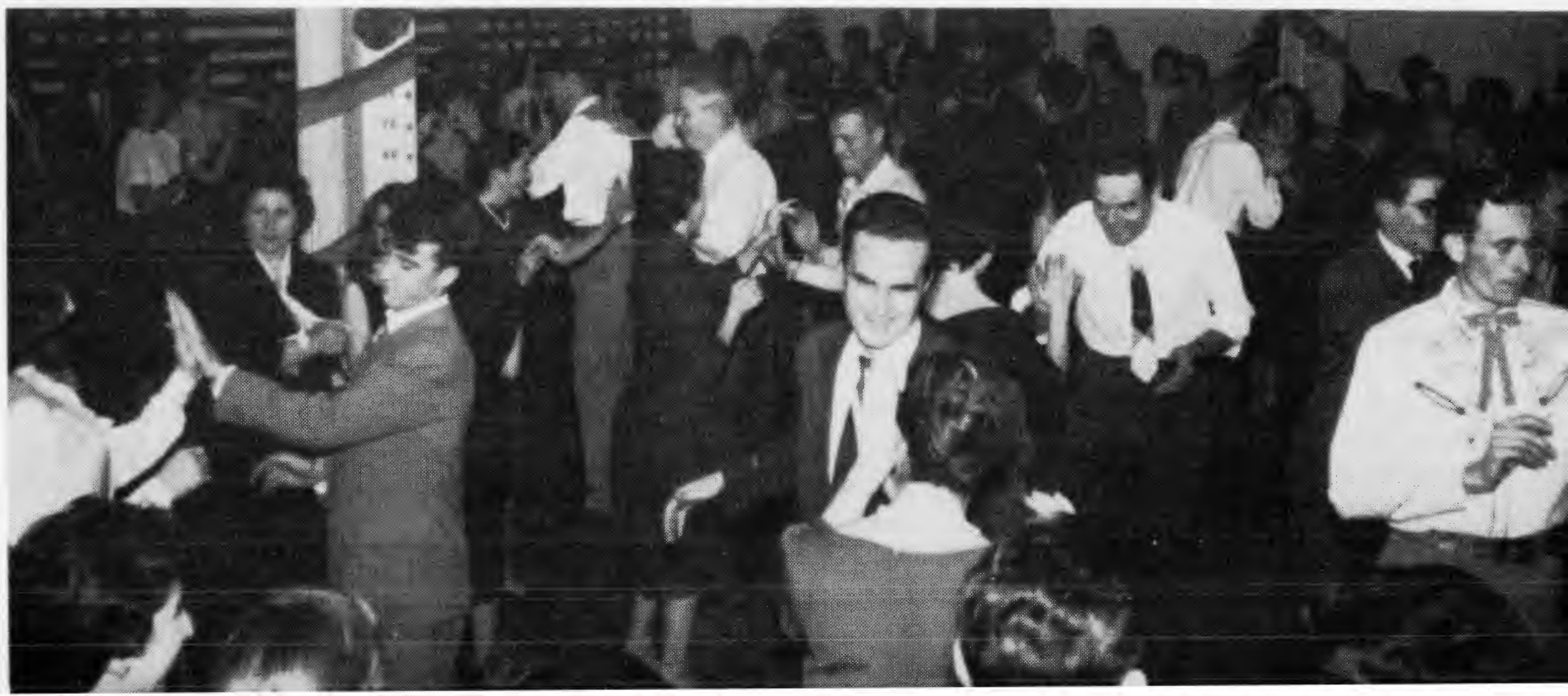
Last July Roger Gabe, Joe Hull, Luz Buiz, Dorita Fiat and Pilar Parejo drove the 350 miles to Madrid for the All-Spain Festival. They were guests overnight in the homes of American square dancers. Pilar, who "no habla nada de Inglés," finds her way thru Hillbilly Fever just fine!

In September square dancing took up once in Sevilla and the club hopes to send a larger group to Madrid for the next festival.

As demonstrated many times before, square dancing is an international equalizer, providing the friendly atmosphere so necessary for successful grass roots international relations. ("Gracias" to those who helped formulate this article; Millie Mixer, Sandy Land, Ray Clark and Bob Duval.)

Spaniards and Americans doing the Patty Cake Polka at the Boston Institute in Madrid.

Photo by Fotos a Domicilio





# Chuck Jones

## NOTE BOOK

Dear Bob:

*"The world is so full of a number of things,  
"I'm sure we should all be as happy as kings."*

Robert Louis Stevenson

As a child the essential meaning of that poem escaped me. At ten I was a hard-headed realist, not given to verbal fripperies. I was a man of action. The images that quotation evoked aroused none of the poet in me because there was simply no poet to arouse. I read the poem because I was forced to, in much the same way that puppies are forced into unpleasant duties, and if I gathered anything out of the reading it was that kings have a pretty soft time of it. I was willing to concede this — in my book being a king was about the softest touch around, second only to being born into a family that owned a candy store — I visualized a king as a man who could afford to let his ice cream cone melt; the supreme luxury in my eyes. I had never allowed any ice cream that entered by frame of reference to melt, even to the point of running stickily over my thumb, much less to my elbow as my baby brother was able to do. The way I look at it this ice cream cone might be the last I'd ever see, much less consume, so — no matter how hot the day — I always managed to surround every icy particle (even one fantastic day a triple-decker cone) before it returned to the lukewarm custard from which it arose.

Kings, as I saw it, had no such problems. Kings had two things; kings had money and kings had ice cream. A king could order anybody, *anybody*, to go get him an ice cream cone and that person had to drop everything and do it. That was the way it was with kings and everybody knew it. So a king could be surrounded with courtiers, each holding a cone of different denomination, color and flavour, many of them quadruple-deckers, could make his choice and let the others go hang, melt all over the brocaded wrists and laces for all of him. There was plenty more.

The only way anybody could be as happy as a king was to be a king. Any other line of logic was ridiculous. I was having a kind of war with Stevenson then anyway. Anybody who could write "Treasure Island" and then turn around and treacherously turn out "A Child's Garden of Verse" simply was beneath contempt. What had happened to Jim Hawkins *then*, I wanted to know. After all, Stevenson was the one man in the world who knew what had happened after the return from Treasure Island and what does he do? He goes maundering off about "The Land of Counterpane"! Ye Gods!

When Stevenson talked about the world being full of a number of things I was pretty sure what kind of "things" his mental frailty had led him to consider important: little lead soldiers and drippy match girls and moldy blue-birds. He had turned to sentimentality and gayety and light and what I wanted was blood. So I looked with a jaundiced judgment on his poetry and I'm afraid that this prejudice has stubbornly draped this particular window of my mind ever since. The other morning, however, I awoke from my deep sleep to the shallow nap that precedes awakening to hear a new voice on the autumn wind: "This world is a brisk clean shining thing," it said, "a biscuit shining in the morning sun, a tumbling volley ball in the square hands of brown young gods, the world is so full of a number of things, I'm sure, why, I'm *sure*," it repeated so I'd get the point, "we should all be as happy as kings."



Don't get me wrong. This is not my usual way of waking up. I seldom awake with a glad-some shout and leap out of bed abrim with vigor. I tried that once and landed on one of my daughter's skates and made a triumphant but unscheduled journey down a rather tricky set of stairs and into a conveniently open cloak closet where I was able to gather some assorted



paraphernalia into a picturesque mound that effectively smothered my tiny cries for assistance. Dottie and Linda spent fifteen minutes separating and assorting me from my newly acquired collection of over-shoes, mackinaws, beach umbrellas, sword canes, Christmas tree decorations, old National Geographics and vacuum cleaner accessories.

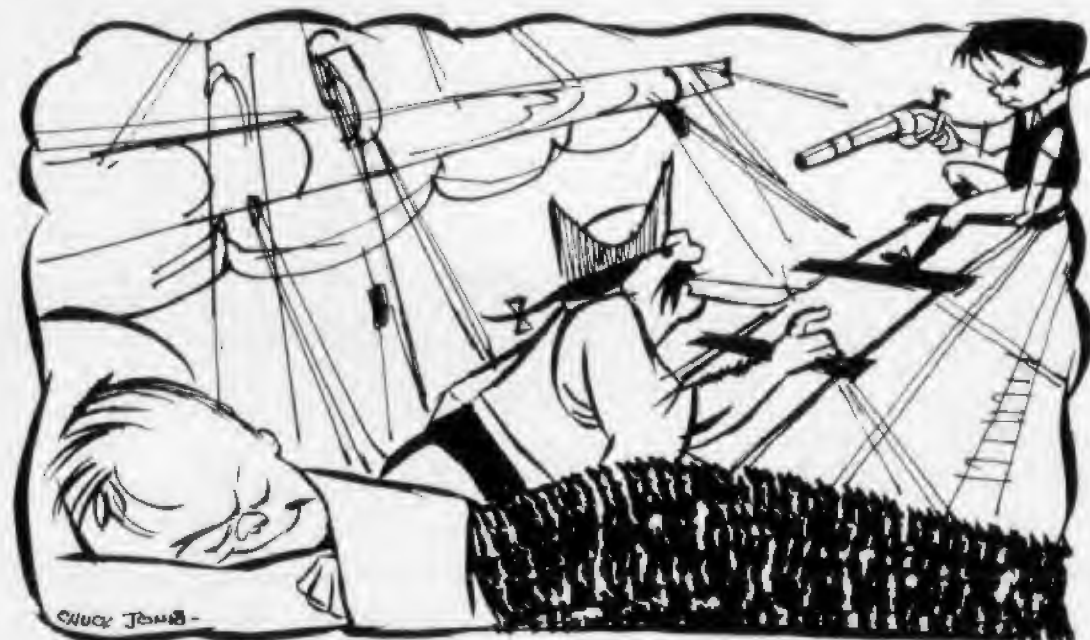
So I am wary of immediate or impulsive action early in the morning. Linda has long since departed and taken her skates with her but my block on getting up hurriedly still persists. (I am fortunate in my aberration since I have a wife who actively — or rather inactively assists me in every way possible. She owns and operates one of the most slothful earning-morning dispositions in the annals of slumber.) I am however very well adjusted to it — no matter how much I tend to leap out of bed and into a cold shower I somehow find the means to resist. This self-discipline has paid off richly — if only in extra hours of sleep.

So I reacted to the silvery voice with caution and conservatism. I listened without commenting. I turned over and slept a brief nap on it, after warmly tucking the coverlet around my chin, to Dottie's loss. (When she sleeps Dottie knows not cold or heat, sound or fury; she slept through both V-J day and the San Francisco earthquake — all the more remarkable in the case of the latter when you consider she wasn't even born yet.)

But through the nice numbness that accompanies the day's first golden haze a small slice of sense began to insert itself and I began to understand Stevenson's words — not only the poem but why he had not written more about Jim Hawkins and Ben Gunn and the Hispaniola — why, one of the things surely that should make us all as happy as kings is imagination—what happened after "Treasure Island" was, and is, up to us. The wonderful world, the glorious colorful inner world of man's mind is so full, so over-flowingly full of a number, an astronomical number of wonderful things that I'm sure (aren't you?) that we should all be as happy as kings. Kings? Why certainly! Kings indeed. Kings of the Universe!

And so, Robert Louis Stevenson in evoking from *his* inner world the resounding thundering tackle-slapping sail-snapping flint-lock clicking stage on which I, as Jim Hawkins could

step, could participate, could mount the rat-lines with Israel Hands in tight pursuit, knife clenched in bared teeth, then Stevenson in his great wisdom knew that the extension of this drama was up to me, if further acts were to be imagined I must imagine them. And thus, for every boy "Treasure Island" would serve as a spring-board into the rewarding world of fantasy, a million new chapters would spring into life where only one would have existed otherwise. For the greatest adventures have never been written, the most heroic sagas never told since they exist only in a boy's mind.



Here is how Sir Charles Sherrington speaks of the human brain: "...an enchanted loom where millions of flashing shuttles weave a dissolving pattern, always a meaningful pattern though never an abiding one..." The scientist finds that he must turn to poetry where technical language will not suffice.

And so on this Thanksgiving I am paying a small tribute to R. L. Stevenson for forcing me to understand that the beauty of a frog's foot and the smell of a wet setter's coat and cold salt water from a churning ice cream freezer are all parts of this wonderful world.

And I hope that when the crank grinds to a stop because the ice cream has thickened to a rich and creamy readiness that I will get the shining scarred paddle to my very own self, because this too is one of the number of things that I treasure: a cold, cold paddle thick in the spaces with peach ice cream or pumpkin ice cream or fresh strawberry ice cream and thru it will run the tiny taste of salt so necessary to the understanding and love of all the superb gifts our world is crowded with.

*Chuck Jones*



# The SQUAREDANCE PICTURE

Wowie. Look at the dancers — over an acre of them! The picture was taken on Saturday night, August 1, at Oregon's 1959 Festival. The floor is  $\frac{3}{4}$ " plywood and covers the infield of Portland's Jantzen Beach Speedway Arena.

—Photo by D. G. Hitchcock



Michigan shadows fall pleasantly over these folks preparing to take part in Battle Creek's Centennial Parade. Pictured are the Vern Meads, Arden Stanleys, Lowell Fish's, Bob Hendricks', Frank Shermans, Stan Maceys, Woody Simpsons, Keith Masters, David Stanley and Shirley Panczkwk.

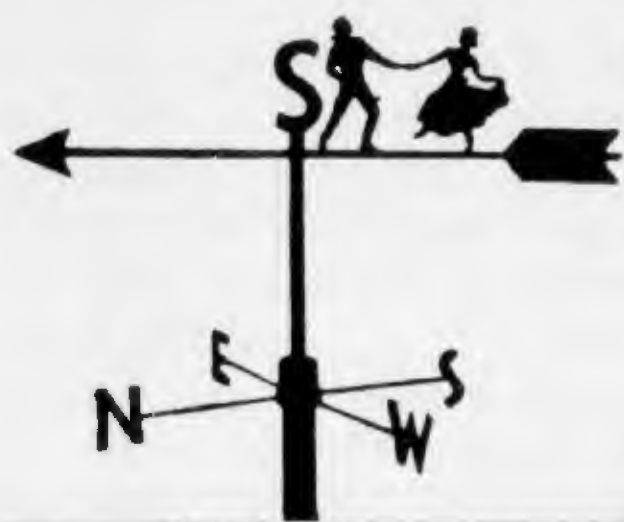
—Photo by Bob Hendricks

Full support of the Parks and Recreation Department, of all five of the local round dance clubs and a staff like those pictured, all brought about a very fine Summer Round Dance Festival in San Antonio, Texas. Here we have the Manfred Holcks, Earl Eberlings, Dena Fresh, Dorothy Shaw, the Jack Gants and Roger Knapps.

—Photo by Fort Sam Studio







# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## **Pennsylvania**

Mac McKenrick's Barn at Kulpsville swung into its new fall season in September with Beginner Classes, Family Class Nights, Advanced Classes, Saturday Night Club Classes, American Round Dance Classes, special "one night stands" and workshops. Guest callers scheduled were Jim Brooks from Seattle on October 29; Paul Wolcott from Florida on November 17; Charley Lovett from New Mexico on December 8. Directors of this interesting and busy dance facility are Ruth and Mac McKenrick.

—Mac McKenrick

The Philadelphia Inquirer of August 2, 1959, gave a nice spread to square dancing, featuring a story and pictures on Buck and Edie Fish and local clubs. The story was engaging and accurate, marking progress in the direction of good newspaper publicity for square dancing.

—Mary Jo Wilson

## **British Columbia, Canada**

October 10 was the date on which Nanaimo Circle and Squares held their 2nd Annual Fall Festival. Joe Hall sashayed over from Seattle to call for the evening of fun and frolic.

—F. Hedley

At a special dance in the Promenaders' Hall, Victoria, arranged to honor some of Victoria's best-liked square dancers, a surprised Marge and Jack Frampton tunneled thru 10 squares to a flower-decked arch to receive congratulations on their 25th wedding anniversary. Bert Pearson gave the toast and made the presentation of a silver tray. The evening's dancing was opened with Anniversary Waltz. Squares were called by Ed Scott and Jack Weber, with their respective spouses, assisted by Marge Bugslag, looking after the decorating of the wedding cake and the sit-down supper.

—Len Clarke

## **New York**

Swinging Squares of Utica began their 4th year on Sept. 19. With a membership of about 30 couples under the leadership of Jim and

Olive Moore, the club has embarked upon an ambitious program. Bill Chatten of Clarksville will be the regular caller on the first Saturday night of each month. The third Saturday (or Sunday, by announcement) will feature callers of local and national interest. Some of these will be Herbie Gaudreau and Dick Doyle of Massachusetts, Bob Brundage of Connecticut, Jim Brower of Texas and Jack Livingston of Indiana. Sunday dances will be held at Mohawk Valley Technical Institute in New Hartford. For information call Jim Moore, Utica, RA 4-1882.

—Larry Griswold

## **Hawaii**

During the last few months square dancers in the Islands have been pleased to welcome several guest callers from the mainland. These have included Andy Anderson, Jack Mann, Les Gotcher and Tom Dunegan, some accompanied by groups of dancers. It is hoped by the Island dancers that this will encourage a trend for visitors.

Another new club has just formed at the Naval Ammunition Depot on Oahu, called the Pineapple Promenaders. This brings the number of clubs on Oahu to 12, with one club on the island of Midway and one on the island of Hawaii.

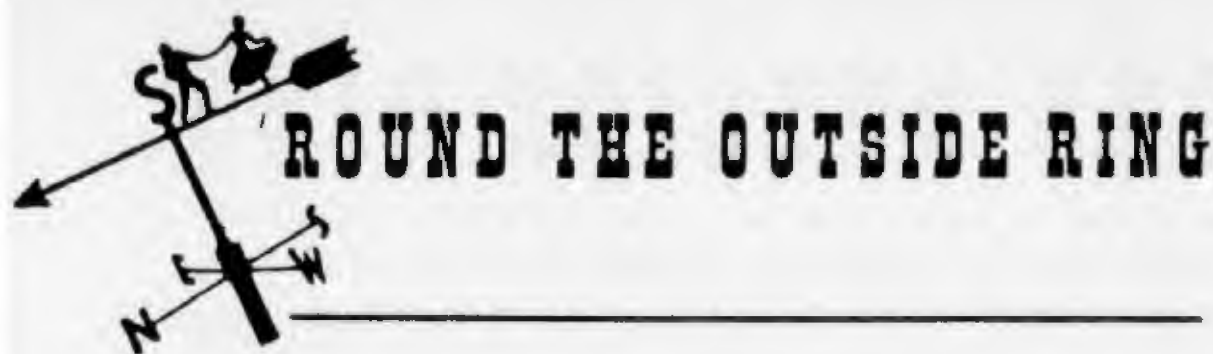
Island clubs have alternated visiting Tripler Army Hospital, where they dance for and with the patients at both the main hospital and G-Unit for mental patients.

—Burt Carter

## **Louisiana**

New Orleans' square dance clubs are now featured on a weekly TV program which originates every Saturday from 10:00 to 10:30 P.M. over station WYVUE — Channel 13. Each of New Orleans' 23 clubs will have an opportunity to display its talents for an indefinite period of time. The initial program found all of the clubs' presidents and vice-presidents dancing to the calling of Bob Clipson, Johnny Viola, Chuck Goodman, Alex Alexander and Fred Bouvier.





## ROUND THE OUTSIDE RING

From here on out each club will select the caller of its choice. Bob Brandt, a square dancer himself, was greatly responsible for arranging this series. —*Bob Augustin*

The Second Annual New Orleans Festival, which took place on Sept. 11-12 is now only a memory — and how pleasant a one. Arnie Kronenberger and Red Warrick did a wonderful job as the featured callers and it was a thoroughly enjoyable two days. There was a count of 185 squares dancing and some were late and arrived after the count so perhaps 200 squares actually attended this memorable affair.

—*Kay Phillippi*

### Florida

Vagabond Squares dance in West Palm Beach at the YWCA every Wednesday night. Visitors are welcome to come and help whoop it up to the calling of Pete Sansom.

—*Virginia Dionne*

As part of Mr. Sun's Sets' installation of officers a skit entitled, "It's in the Book" was given by club members. Sam Saporito, excellent at pantomime, was the "top banana." The subject of the oratorio was, "Little Bo Peep," explained comedy-wise and followed by a musical rendition, "Grandma's Lye Soap," the libretto deviating slightly from the Wagnerian cadenza. The Purple Square was awarded to two members, Elsie Flemming and Lou Wunderly, who are courageously recovering from square battle wounds. Jim Pearson is caller for Mr. Sun's Sets which meets at Ox Bow Hall, St. Petersburg, on Tuesdays. —*Dawn Dunavin*

As a 'way-ahead announcement, the air-conditioned city auditorium in Pensacola has been reserved for June 24 and 25, 1960, for that city's 8th Annual Fiesta Dance. It is felt that with proper and early planning and promotion attendance can be increased 40% above 1959's 700-plus.

—*Julius Brady*

### California

Add vital statistics, baby department. Jeffrey Lynn Whisenant was born to Alma and John Whisenant of Fullerton on August 10. John is ex-president of the South Coast Assn. of Square Dance Clubs.

Temporary officers of the Teen-Age Association of Square Dancers formed in the Los Angeles area are: Jeryl Stewart, President; Evelyn Bowman, Vice-President; Kathy Rahn, Secretary; John Armstrong, Treasurer; and Art Doud, Misc. Chairman.

—*Kathy Rahn*

The adult governing board of the Junior Levis and Laces of Lemon Grove strives to keep the young folks happy dancing, thus lessening the juvenile delinquency problem. At the weekly Thursday night dances at the Lemon Grove Women's Club, some 300 children get together for dancing. Mrs. Juan Frank has been the caller and instructor of this group since they were organized about four years ago.

The Round Dance Teachers Assn. of Southern California has elected new officers in the persons of: Walt Woodham, President; Johnny Velotta, Vice-Ditto; Margaret Thomas, Secretary and Norm Pewsey, Secretary. This group, which selects "Rounds of the Month" for both square and round dance groups, meets second Sundays of each month.

Square Dance Party, the TV show in the Los Angeles area, has moved to Monday nights when it is seen at 8:30 over Channel 9 for one-half hour.

One of the largest indoor dances ever held in Los Angeles took place on September 20 as a kick-off for State Square Dance Week, in the brand-new Sports Arena. Some 7000 dancers did not quite fill the gigantic floor and the moving pattern of color viewed from the balcony was breath-taking in excitement and beauty. Round dancing was under the direction of Walt Woodham; the M.C. duties were shared by Johnny Velotta and Frankie Frankeberger. Charles Pohlmann was General Chairman to organize this big affair. The dance acted as a sort of "dry run" for the State Convention planned for the same locale next spring.

### Saskatchewan, Canada

Yorkton Zone Association will be headed up for the following year by the Harry MacDonalds as the president couple and the Bill Carters as the secretary couple. Two new ideas will be tried in the area this year. One is to have two clubs, one for beginners and the other for dancers who have had a year of basics; too, pre-payment of club dues will be inaugurated in the hope of increasing club attendance. The local TV show will go on again, having been sold to a national sponsor for 39 weeks. New





## ROUND THE OUTSIDE RING

callers' names added to the scene will be those of Norman Holmes from Hudson's Bay and Ira Owen and Cass Casswell of Melville.

—Earle Park

### Illinois

The Northern District of the Illinois State Callers' Association will hold its annual festival at the new YMCA in Aurora on November 7. Dancing will be from 2-5 and from 8-12 P.M. Three levels of square dancing presented will include: a beginner walk-thru dance in the Terrace Room, intermediate level in the Gym and a hot hash presentation in the Youth Center. Something for everybody! —Ozzie Trotter

The Highlanders dance in the Highlands School Gym, LaGrange, every second Saturday of the month and started their third annual series of square dance classes on Sept. 21st. The heart of the club is in its youth groups, Junior Highlanders, 6th grade beginners; and Guys and Dolls, from the 7th and 8th grades.

—Barbara Frisbie

### Connecticut

Members of the Connecticut Callers' Association and many other friends were present to wish Stan and Cathy Burdick the best on their recent move to Hamilton, Ohio. Betting was rife that the live-wire couple would be square dancing within a week of their Ohio arrival!

The Association resumed meetings for the season on Sept. 13 at American Legion Hall in So. Meriden, and will meet every second Sunday. Plans are afoot for a fun-level festival on November 21st at the American School for the Deaf Gym in West Hartford. General chairman for the event is Hayes Kruger.

—Jean Fleming

Manchester Square Dance Club planned its fall classes for Tuesday evenings starting Sept. 15 and continuing thru February 2, with Earl Johnston instructing.

—The Bests

A new square dance club, The Sandy Shore Mixers, has been formed in Waterbury under the leadership of the Dick Lawtons. The club is run as one of the activities of the Sandy Shore Park Recreation Club, with a private swimming and picnicing area on Chestnut Hill

Reservoir for the summer and a renovated barn, the Roost, for square dancing. Frank Minnehan is club caller. There are beginners' courses on Wednesday nights; "easy-level" dances every Saturday night.

—Frank Minnehan

### Nebraska

The Second Night Owl Dance sponsored by Harold's Squares of Columbus was a "hootin'" success. Dances came from 27 different towns to participate in this all-night marathon of square dancing which the club schedules for the Sunday night before Labor Day. Of the 23 squares that started the evening so valiantly at 9 P.M., 64 couples mustered their energy to respond to the final, "Square your sets" at 5 A.M. The prodigious job of calling for this sleepy-eyed dance was done by Harold Bausch.

—Carl Barnes

Lincoln square dancers have been busy planning free beginners' square dance lessons for this fall. The committee headed by Allen Ryon and Willard Noxon busily circulated letters to all places of business having several employees, to be placed on their bulletin boards. Colorful posters were also placed in store windows. TV and radio stations and local papers gave much free publicity. The committee also urged those already square dancing to recruit their still-not-dancing friends. The lessons started on Sept. 21 with an excellent turn-out.

—Marie Schafer

### Kansas

South Central Kansas Square Dance Callers' Association announces that its 3rd Annual Festival will be held Nov. 28 and will feature Wally Schultz, Janesville, Wisc. and Clarence Lank from Wichita. Round dancing will be conducted by Wally Schultz, Dena and Elwyn Fresh, Lawrence and Ruth Risen. There will be P.M. clinics for both squares and rounds with dancing in the evening featuring 20 outstanding callers from Kansas and surrounding states. The dance will take place in the 4H Building, Wichita.

—Shirley Hockett

Local activity for the Kansas Round Dance Association, Inc. is held every third Sunday of the month in Dodge City, where the state dances are taught by different leaders and request dances are danced from 2:30 to 5:30 P.M. These sessions are held at the American Legion Hall with Les and Betty Houser in charge. All members of the State Association are eligible to attend.

—Warren Kirkpatrick



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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

NOVEMBER, 1959

## WHAT'S ON YOUR MIND?

**Q**UESTIONS from readers of the Workshops and from those attending callers' sessions at the various institutes always provide an abundance of food for thought. If you have additional questions or different answers let's hear from you too. Names will not be used so that we can occasionally combine questions in a similar vein.

**Q — What records should I buy in order to start calling?**

A — Assuming that you intend starting with a group of beginners, these would be our choice for your first dozen: (Singing) Life on the Ocean Wave — Globe 5007; My Little Girl — Imperial 1097, Windsor 7112; Alabama Jubilee — J Bar L 4124 and Old Fashioned Girl — Windsor 7105. (Rounds and Mixers) Waltz of the Bells/All American Promenade — Windsor 7605; Oklahoma Mixer — Columbia 20117 or any good schottische; GKW Mixer — Sets in Order X3108 and Left Footed One-Step — Windsor 4650. (Hoedowns) Up Jumped the Devil — Sunny Hills 127; Rubber Dolly — Sets in Order X2116; Moe Down — Blue Star 1532 and Chordex — Windsor 4166.

**Q — Is there an unbeatable formula for setting up speakers in a hall?**

A — There are quite a few theories and some of them work under a good number of circumstances. However, most callers who are experienced in square dance sound will be quick to admit that almost every hall is different and that you should be ready to experiment.

**Q — I have trouble with singing calls. Should I skip them entirely?**

A — Gosh no! If you have trouble carrying a melody then adapt yourself to some style, partly patter perhaps, that will get you through. Quite a number of callers who claim no singing ability do a very commendable job with the

singing calls. No one expects you to be a Caruso, or a Bing Crosby. Just practice on a style and then do the best you can. Singing calls are the relaxers in an evening of dancing and dancers do expect and enjoy them.

**Q — My wife tells me that I get off the beat quite often. What can I do to help this situation?**

A — In the first place, if you're not aware of your problem enough to discover it for yourself you might profit by listening to your calling on a tape. Once you hear the problem you can set out to conquer it. Sometimes, you know, when a caller is off phrase it will sound as though he is off the rhythm. If your problem actually is sticking to the beat, work with simple patter calls, counting, or even reciting the alphabet against the accompaniment of a hoedown with a good strong base beat. Here again the tape recorder will tell you how you're doing. You may want to experiment with different types of monitor speakers placed in different positions until you find the set-up that is ideal for you. Some callers do have a slight hearing problem that makes it important for them to give special attention to speaker placement and the selection of hoedown records with a clear boom-boom sound of the base.

**Q — What is a caller's place in a dancer-operated square dance club?**

A — That's easy. In addition to doing the best calling job he can, he should also be a master diplomat, a good listener, retiring when it comes to allowing the club to work out its own progress but quick to offer assistance based on years of square dance experience if advice is asked for. His barometer should be the expression on the dancers' faces and he should find a way to appear grateful for all suggestions, advice and requests that come his way. It's not always possible to please all of the people all of the time — but nothing says that a caller can't try.



## PASS THRU PRACTICE

### CROSSIN' AROUND

By Ralph Hay, U.S. Forces

Heads to the center and back with you  
Forward again and cross-trail thru  
Around one, let's have some fun  
Pass thru and split those two  
Around one, here's what you do  
Go down the middle with a cross-trail thru  
This time — go around two  
Look for the girl that came with you  
Take her hand and box the gnat  
Then pull her by, you're going back  
Go around two like you did before  
Head right down the middle of the floor  
You cross-trail thru, go around just one  
Into the middle, we'll have some fun  
Pass thru and split those two  
Around one — go down the middle  
Cross-trail thru in time to the fiddle  
Allemande left, etc.

### HALF-A-SHAY

By Bill Hansen, West Covina, Calif.

Head ladies chain three-quarters round  
Head gents promenade one-quarter round  
Take your gal one-quarter more  
Head ladies chain across the floor  
Heads to the middle and box the gnat  
Face to the middle a right and left thru  
Same ladies chain across there too  
Pass thru, split two and line up four  
Forward eight and back once more  
Right end high, left end low  
Spin 'em across and let 'em go  
Sides right and left thru across the floor  
Heads divide and line up four  
Now men with each other a half-sashay  
Girls with each other a half-sashay  
The inside couples a half-sashay  
Now all four couples a half-sashay  
Allemande left . . .

### E<sup>2</sup> (ENDS SQUARES)

By Frank Green, Glen Ellyn, Illinois

One and three swing you do  
Two and four a right and left thru  
Heads go forward, back with you  
Forward again, half square thru  
Split the sides go round one  
Four in line you stand  
Forward eight and back with you  
Forward again, pass thru  
Ends turn in do a half square thru  
Then separate, go round two  
People — come back into  
The middle do a half square thru  
Split the sides go round one  
Four in line, still not done  
Forward eight and back with you  
Forward again, pass thru  
The ends turn in and square thru  
Three quarters round in the middle of the land  
Right, left, right, left allemande . . .

## WEIGLE'S MERRY MIXUP

By Dan Weigle, Shaw AFB, South Carolina  
Allemande left a right to your own  
Promenade that gal around  
Don't stop, don't slow down  
One and three you wheel around  
Do a right and left thru with the couple  
you found  
The ladies chain across you go  
Chain the line don't be slow  
Forward eight and back with you  
Forward again square thru  
With a right, left right you do  
Left to your honey pull her by  
The center four square thru  
The outside four California twirl  
The center four cross trail  
Go round one, lady in the lead  
Down the center Dixie chain  
Lady go right, gent go left  
Go round one to a line of four  
Forward eight and back with you  
Forward again pass thru  
Bend the line, now cross trail  
There's your corner left allemande . . .

## TRY 'EM — REAL GOOD NEW IDEA

### MISSOURI KNOTHEAD TRAVELER

By Myron Redd, Marceline, Missouri

First and third go forward and back  
Forward again turn opposite lady right hand  
round  
Your partner lady with the left hand around  
Go out to the corner  
Do a right and left thru and turn 'em around  
Dive thru, box the gnat with the gal you meet  
Face the middle, turn the opposite lady right  
hand round  
Partner lady left hand round  
Go out to corner, box the gnat  
Now face a new girl (or face those two)  
Do a right and left thru you're doing fine  
Pass back thru bend the line  
\*Go forward eight and back with you  
Forward again do a half square thru  
This leaves the outside couples facing out.  
They stay that way until the Calif. twirl.  
Those in the middle do a right and left thru  
Everybody California twirl  
There's old corner allemande left old left hand.  
VARIATION:  
First and third bow and swing you do  
While two and four go right and left thru  
Take the dance as is down to\*  
Go forward eight and back with you  
Forward again do a half square thru  
Those in the middle do a half square thru  
Everybody California Twirl  
Allemande left with the old left hand . . .

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### **INVERSE BREAK**

By George Schrader, Richmond, Calif.

Head two couples lead to the right  
Circle up four in the broad daylight  
Head gents break, you make two lines  
Go forward up and back in time  
The center four square thru  
The end two box the flea and pull her by  
Go right and left grand . . .

#### **TRIP-UP**

### **YARDBIRD**

By Ira Samuels, Sacramento, Calif.

First and third pass thru  
Separate go round one  
Into the middle and square thru  
Three-quarters round and Lookout Man  
There's ol' corner . . .  
Turn her by the left all the way round  
New corner right a wrong way thar  
Back 'em up tight in a left hand star  
Throw in the clutch put 'er in low  
Twice around the ring you go  
Same girl a right hand swing  
Gents star left across the ring  
Opposite right go twice around  
Allemande left as you come down.

### **SIMPLE ONE**

By Pete Sansom, Jupiter, Florida

First and third square through  
Suzie Q with the outside two  
Opposite right, partner left  
Opposite right, partner left, go all the way round  
Head ladies chain in the middle of the town  
Same two pass through  
Right and left through the outside two  
Dive through, circle up four  
To the right, to the right, one quarter man  
Hey, allemande left . . .

#### **OLD AND NEW**

### **BETTENDORF FLING**

By Ernie Felsted, Bettendorf, Iowa

One and three bow and swing  
Up to the middle and back again  
Forward again one dive thru  
It's the inside out and outside in  
Bend your back and do it again  
Swing that girl across from you  
Face the sides and square thru  
Four hands by you're doin' fine  
Face out and make a line  
Forward eight and back with you  
Bend the line then face someone new  
Center couples dive thru  
It's the inside out and the outside in  
Bend your back and do it again  
Same two couples square thru  
Four hands by you're doin' fine  
Face out and make a line  
Forward eight and back with you  
Bend the line then face someone new  
Allemande left . . .

### **DUCK SOUP**

By Gordon Collins, Mill Valley, Calif.

First couple only bow and swing  
Down the middle and split the ring  
Go 'round one and line up four  
Forward four and back in time  
Forward again and bend the line  
Sides divide, heads back out

Side couples separate just enough to allow the  
heads to stand between them in a line of four.

You're four in line go forward and back  
Forward again a right and left thru  
Turn your girl and pass thru  
Face your partner, right and left thru  
Dive thru, square thru  
Three quarters round, left allemande . . .

### **HOLMAN'S SQUARE THRU TRAVELER**

By Willie Holman, Monterey, Calif.

First and third right and left thru  
Half square thru in the middle you do  
Square thru the outside two  
That's right, left, right, left  
Pull her by and U turn back  
Box the gnat across from you  
Right and left thru — other way back  
Pass thru, face your partner  
Right and left thru  
Inside arch, outside under  
Circle up four, one full turn, then pass thru  
Square thru the outside two  
That's right, left, right, left  
Pull her by and a U turn back  
Box the gnat across from you  
Right and left thru, other way back  
Pass thru — face partner  
Right and left thru  
Inside arch, outside under  
Circle four, go one full turn  
Then pass thru, allemande left . . .

#### **CUTE IDEA**

### **ALL THE BENDS**

By Jimmy Morris, Temple City, Calif.

Number one bow and swing  
Take your gal to the right of the ring  
Circle four into a line  
Go forward and back you're doing fine  
Number three swing your girl  
Lead right out to the right of the world  
Circle a half and don't you blunder  
Inside arch, outside under.  
Circle six with the four you meet  
Once around and keep it neat  
Once around you're doing fine  
Number one man break stand six in line  
Number four bow and swing.  
Promenade the outside ring,  
Three quarters round and don't be late  
Join the six and make it eight  
Forward eight and back with you  
Bend the big line, pass thru  
Bend the small line, pass thru  
Face your partner, pass thru  
To a left allemande  
Partner's right go right and left grand.



## EASY MIXER

### PARLEY VOO MIXER

By Jack and Na Stapleton, Grosse Pointe, Mich.

**Record:** Palette 5012

**Position:** Open

**Footwork:** Opposite throughout

**Meas**

**1-4 Walk, Two; Three, Four; Two-Step Apart; Together Two-Step;**

In open pos walk fwd 4 steps L, R, L, R, in LOD; maintaining inside hands joined pos do a two-step balance apart then twd partner;

**5-8 Walk, Two; Three, Four; Two-Step Apart; L Star Two-Step;**

Repeat 1-4 except end in L hand star, M back to COH;

**9-16 L Star Two-Step; Two; Right Star Two-Step; Two; L Star Two-Step; Two; Star Right; Girl Turn;**

Series of 8 two-steps with M progressing LOD and W in RLOD as in grand R & L with first 2 two-steps in L star with partner, next 2 in R star with next girl ahead, then 2 in L star with next girl, and then with the 4th girl (counting your partner as first) both two-step fwd (M in LOD and W beside him in RLOD); then as M does a two-step in place still facing LOD, he leads W in a  $\frac{1}{2}$  R face turn as she two-steps L, R, L to face LOD in open pos ready to repeat dance.

Repeat dance for a total of 8 times thru.

**Ending:** Repeat meas 1-4; then with M's back to COH, twirl partner R and open.

## PEPPY MIXER

### DANCING IN THE STREETS

By Dot and Date Foster, Decatur, Illinois

**Record:** RCA 47474

**Position:** Butterfly M's back COH for Intro; then semi-closed

**Footwork:** Opposite

**Intro:** Wait 8 cts; Back Away, 2, 3, Point; Together, 2, 3, Touch;

**Meas**

**1-4 Fwd Two-Step; Two; Three; Four;**

In semi-closed, four fwd two-steps LOD

**5-8 Walk, 2; Twirl, 2; Side Bal; Side Bal;**

Still in semi-closed, walk 2 steps, then as M walks fwd 2 more steps W twirls once in 2 steps to Butterfly, M's back to COH. Side balance LOD stepping side L, in place R, L, then in RLOD.

**9-12 Back Away, 2; 3, Point; Fwd Right, 2; 3, Touch;**

Back away from partner L, R, L, point R; approach new partner to the R with R, L, R, touch and touch hands at shoulder height;

**13-16 Back Away, 2; 3, Point; Together Right, 2; 3, Semi-Closed;**

Repeat 9-12 but end in semi-closed with girl formerly two behind you. LAST TIME thru-approach new girl and BOW.

## AN ALL-TIME FAVORITE

### NEAPOLITAN WALTZ

By Cleo and Pauline Harden, Coalinga, Calif.

**Record:** "Neapolitan Nights," Windsor 7626, Grenn 14003, Rondo R-189.

**Position:** Open, facing LOD.

**Footwork:** Opposite.

**Measures**

INTRODUCTION

**1-4 Wait 2, Bal Apart; Bal Together;**

DANCE

**1-4 The Girl Turns, 2, 3; Step, Touch, —; Step, Swing, —; Turn, —, Close;**

Moving fwd in LOD, M does 1 waltz step starting L, as W drops hands and makes 1 complete R face turn (stepping R, L, R) and resumes OPEN pos. Meas. 2, step fwd R, touch L by R, hold; Meas. 3 step fwd L swing R fwd, hold. Meas. 4, step bwd R starting turn in twd partner and swinging joined hands down and bwd, continue pivot on R on ct 2, close L to R on ct 3 (canter rhythm). Both now facing RLOD, W on M's L, wt on new inside ft, and holding M's L, W's R hands.

**5-8 The Girl Turns, 2, 3; Step, Touch, —; Step, Swing, —; Turn, —, Close;**

Repeat meas 1-4 with opp ft and moving fwd in RLOD. End in CLOSED pos, M facing wall.

**9-12 Balance Back; Waltz Turn; 2; Twirl the Girl;**

Balance back twd center on M's L. Starting fwd R, do 2 meas CW waltz for  $\frac{3}{4}$  turn to end M facing LOD. Meas 12, M does a step-draw twd wall as W twirls R face stepping L, R, L under M's L arm. End in FACING pos, both hands joined, wt on M's R.

**13-16 Step, Swing, —; Step, Swing, —; Step, Swing, —; Twirl, 2, 3;**

With M still facing LOD, do 3 step-swings: step L, swing R across in front of L and between partners; repeat on R; repeat on L again. Meas 16, M steps R twd wall and touches L toe at instep as W makes L face twirl under M's R arm stepping L, R, L. Each turns slightly L individually so that M is facing obliquely in and W obliquely out, R hips adjacent but still well apart in FACING pos with both hands joined.

**17-20 Backward Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Back, Touch, —;**

Moving in RLOD, 3 twinkle steps, M crossing in back, W in front: M crosses L behind R, steps R by L turning slightly R to face obliquely out, steps L in place completing turn (W started fwd R and now faces obliquely in). L hips now fairly adjacent. Repeat twinkle starting back on M's R, repeat back on M's L. Then M steps back R, touches L by R and holds.

**21-24 Forward Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Forward, Touch, —;**

Moving in LOD, M now starts fwd L for



3 twinkle steps and W bwd. Meas 24, step fwd R, touch L ending in CLOSED pos, M facing LOD, hold ct 3.

**25-28 Balance Back; Forward, Step, Step; Balance Back; Forward, Step, Step;** Balance back on M's L, hold for 1 meas. Step fwd R, step L, R in place. Repeat. Keep facing LOD (M).

**29-32 Waltz Left, 2, 3; Waltz, Open, Out; Balance Forward; Back;** Starting fwd M's L, do 2 CCW waltzes and end in OPEN pos, facing LOD. Balance fwd L (meas 31). Balance bwd R (meas 32). Complete dance is done 3 times (no twirl between sequences).

**Ending:** W twirls R face under M's L arm on Meas. 31 and on Meas. 32 bow and curtsy with M facing wall.

## SMOOTH FLOWING WALTZ

### DRIFTING AND DREAMING

By Jack and Na Stapleton, Grosse Pointe, Mich.

**Record:** Windsor, #4654 — 45 r.p.m.

**Position:** Partners facing, M's R and W's L hand joined, M facing diag to R of LOD

**Footwork:** Opposite throughout, steps described are for the M

**INTRODUCTION** (4 meas): Wait 2 meas; then bal away from partner, M on L ft and W on R ft; bal twd partner, M on R ft and W on L, taking butterfly pos and turning slightly so that M faces LOD;

#### Meas

**1-4 Twinkle Out; Twinkle In; Forward, Back, Close; Maneuver, 2, 3;**

In butterfly pos step on L ft diag fwd and XIF of R, W — XIB, step on R ft near L, close L to R; step on R ft diag fwd and XIF of L, W — XIB, step on L ft near R, close R to L; retaining joined hands, partners "float" away to arms length with 1 waltz step, M making a short step diag fwd twd wall on L, stepping bwd diag twd COH on R and closing L to R, while W takes 2 short steps diag bwd twd wall, R-L, and closes R to L; M takes 3 steps, R-L-R, almost in place but turning about 1/2 R to face RLOD while he gives W a strong lead to start her into a solo 1/2 L turn in 3 steps, L-R-L, W progressing slightly RLOD on outside of circle, to end in closed pos, M's back twd LOD;

**5-8 Waltz (RF); Waltz; Waltz; Twirl (to butterfly);**

Start bwd in LOD on L ft and do 3 R turning waltz steps, progressing down LOD and making 1 1/2 turns to end with M facing LOD; W makes a full R face twirl under her R and M's L arm with 3 steps, L-R-L, while progressing down LOD in front of M, as M follows up with 3 steps, R-L-R, to end in butterfly pos, M facing LOD;

**9-12 Twinkle Out; Twinkle In; Forward, Back, Close; Maneuver, 2, 3;**

Repeat action of meas 1-4.

**13-16 Waltz (RF); Waltz; Waltz; Waltz (to semi-closed);**

Start bwd in LOD on L ft and do 4 R turning waltz steps, progressing down LOD and making 1 1/2 turns to end in semi-closed pos, both facing LOD;

**17-20 Waltz Fwd; Step, Swing, —; Waltz Bwd; Fwd, Touch (face), —;**

In semi-closed pos, start L ft and take 1 waltz step fwd in LOD; step fwd on R ft, swing L ft fwd, hold 1 ct; start L ft and take 1 waltz step bwd in RLOD; step fwd in LOD on R ft, touch L toe beside R ft while turning 1/4 R to face partner with M's back twd COH and taking closed pos, hold 1 ct;

**21-24 Bal Bwd; Pivot Three-Quarters; Twirl (to semi-closed); Fwd, Touch, —;**

Bal bwd twd COH on L ft, hold 2 cts; with 3 steps, M's R-L-R, do a couple pivot making a 3/4 spot turn, to end with M facing LOD; W makes a 1 1/2 R face twirl with 3 steps, R-L-R, progressing down LOD as M takes 3 steps alongside, L-R-L, to end in semi-closed pos facing LOD; step fwd on R ft, touch L toe beside R ft, hold 1 ct;

**25-28 Waltz Fwd; Step, Swing, —; Waltz Bwd; Fwd, Touch (face), —;**

Repeat action of meas 17-20.

**29-32 Bal Bwd; Pivot Three-Quarters; Twirl (to butterfly); Fwd, Touch, —;**

Repeat action of meas 21-24 except to end twirl done in meas 31 in butterfly pos, M facing LOD; step fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct; **PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES**

**Ending:** During meas 31 and 32 of the third sequence of the dance, W twirls down LOD with 4 slow steps, R-L-R-L, while M steps alongside L-R-L-R, to end with partners facing and fairly close together; with M's R and W's L hands joined, partners bal away from each other, M stepping bwd twd COH on L and W stepping bwd twd wall on R, to leisurely acknowledge as the music ends.

## CONTRA CORNER

### FOREST DE BONDI

**Record:** Cincinnati Hornpipe, Folkraft 1156

or many other tunes.

1, 3, 4 active and crossed-over

**Actives balance and swing the one below** (8 measures)

— — — —

**Actives down the set go two by two** (4 measures)

**Turn alone come back to place** (4 measures)

**Cast off then Left hand star** (4 measures)

**Right hand star come back to place** (4 measures)

**Same two ladies chain** (4 measures)

**Chain them right on back again** (4 measures)



### MORE PROVEN HITS

Those of you who are building up a collection of time-tested non-complicated dances will want to add this assortment to your collection. Remember, they'll be new dances to folks who have never tried them before.

#### KANSAS CITY, MY HOME TOWN

By Ed Gilmore, Yucaipa, California

**Record:** S.I.O. 2019, MacGregor 661, Balance X-209

**OPENER:**

**Come on you all join hands and circle to the left  
Circle just one time round that hall**

Circle until you are back to home position.

**Turn your corner under — You balance and you swing**

**Three or four times and don't you let 'em fall**

From circle of eight all four gents release right hands but retain corner's right hand in their left. Each gent exchanges places with corner lady, the lady crossing on outside of set under her own right arm, making a right face 1/2 turn to face CW; while the gent crosses over on inside of set making a left face 1/2 turn to face CCW. Then step up and swing the same girl.

**And then you allemande left and pass your partner by**

**Swing the next lady around**

After the allemande left, pass your partner by, gents on inside of set, and swing the next lady. (Original partner.)

**And then you promenade to Kansas City 'cause it's your home town**

**FIGURE:**

**And now the heads to the right and circle to a line**

Circle once, breaking to a line so heads are close to home position.

**Go forward eight and back with you**

**A right and left through and turn right back and chain**

**Turn 'em twice around and form new lines of four**

With couples you are facing do a right and left through. Turn back to face same couple and chain the ladies, turning them twice around and forming new lines of four with the same couple. (Suggestion: turn the girls just once until dance is familiar so figure is not rushed.)

**And now a right and left through and turn 'em twice around**

**Do-sa-do your corners all**

Do a right and left through with the new couple you are facing in your lines of four turning partner twice around, then do-sa-do your corner girl.

**Go back and promenade — You're home boys swing her**

**It's in your home town**

A quarter promenade will bring you to your original home.

Repeat for side couples, then repeat opener, repeat for heads and sides, then use opener for closer.

### SMOKE ON THE WATER

By Pancho Baird, Santa Fe, New Mexico

**Record:** Western Jubilee 596, 816; MacGregor 706; Old Timer 8108

**FIGURE #1**

**Well now you allemande left your corner**

**And walk right by your own**

**Right hand swing old Sally Goodin**

**Swing a left hand there at home**

**Those ladies star right in the center**

**Till you meet your corner man**

**Then allemande left your corner**

**Partner right, a right and left grand**

**\*\* Now there's smoke on the water, on the land, in the sea**

**A right hand to your partner**

**Turn around and go back three**

**You'll do a left, right, left hand swing**

**Go all the way around**

**A right hand to your partner**

**Twirl her home and settle down.**

**FIGURE #2**

**Four gents center, make a circle**

**Turn it once around**

**Home you go, sashay your partner**

**Gents star right when you come down**

**Turn that star out in the center**

**Till your corner comes around**

**Then allemande left your corner**

**Grand right eight around the town**

Repeat from \*\*

**Head gents bow down to your partner**

**Swing her round and round**

**Pass right through, go down the center**

**Separate go round the town**

**Walk right by your corner**

**Sashay your partners all**

**Then allemande left with the corner**

**Grand right eight around the hall**

Repeat from \*\*

#### YOU CALL EVERYBODY DARLING

As called in part by Paul Phillips, Oklahoma City and "Doc" Alumbaugh, California

**Record:** MacGregor 606; Sets in Order 2047, Western Jubilee 501

**INTRODUCTION:**

**Honor your corner she's a darling**

**Honor your little darling too**

**Allemande left with your left hand**

**Partner right and a right and left grand**

**I don't mean a word I'm saying**

**It's just a party game we're playing**

**Promenade that gal who calls you Darling**

**Swing that baby 'round when you get home**

**Step right back and look her in the eye**

**Swing again you all know why**

**Nobody calls her darling anymore**

**FIGURE:**

**Head two couples lead to the right and circle**

**'Round and 'round in a pretty little ring you go**

Circle twice

**Stand in line with the pretty little thing**

As in the Route, active couples ending closest to their homes



Up to the center and back again  
 Right and left through across the ring  
 Now hurry, don't be slow  
 It's right and left back with your darlin'  
 Chain those ladies down the line  
 Promenade around with that new gal that  
 you've found  
 She'll always call you darlin' evermore.

BREAK:

All around your corner, She's the gal from  
 Arkansas

See-saw your Pretty Little Taw  
 Allemande Left with the old left hand  
 Partner by the right and a right and left grand  
 Hand over hand around the ring  
 Right and left with the pretty little thing  
 Promenade the girl you call your darlin'  
 Swing that gal around when you get home  
 Step right back and look her in the eye  
 Swing again and you'll know why  
 Nobody calls her darlin' anymore.

### TRAIL OF THE LONESOME PINE

By Don Armstrong, Port Richey, Florida

Record: Windsor No. 7145, Instrumental

OPENER: BREAK, AND CLOSER:

Well, you walk around your corner, then you  
 bow to your own

Join your hands and circle left you roam

Allemande left that corner lady, then you weave  
 that ring

Weave it around 'til you meet her again

Do sa do, then you take her and swing

Yes, you swing, promenade her and sing:

In the Blue Ridge Mountains of Virginia

On the Trail of the Lonesome Pine.

FIGURE:

Two head gents take your corners to the middle  
 and back

Same old four circle left around the track

Left hand star, go back home, right hand swing  
 with your own

Left hand swing your corner and you go back  
 home

Do sa do, then your corner you'll swing

Yes, you swing, promenade her and sing:

In the Blue Ridge Mountains of Virginia

On the Trail of the Lonesome Pine.

Repeat figure with head gents; use break;  
 repeat figure twice with side gents; end with  
 break.

### WHEEL AROUND AND SQUARE THRU BREAK

By Chet Held, Portland, Oregon

From a promenade:

One and three wheel around

Right and left thru and turn your girl

It's a half square thru then Calif. twirl

Now a right and left thru and turn your girl

It's a half square thru then Calif. twirl

Now cross trail thru to a left allemande

Partner right, a right and left grand.

### GOOD BREAK

### HOTSHOT

By Del Coolman, Flint, Michigan

One and three do a half-sashay

Up to the middle, back that way

Then square thru all the way

Two and four half-sashay

Red hot, right hand lady, etc.

### SINGING CALL

### I'VE GOT BELLS ON MY HEART

By Mike Michele, Phoenix, Arizona

OPENER AND CLOSER:

Walk around your corner girl

See-saw 'round your own

Allemande left

Grand ole right and left

Meet your beau

And you promeno

Promenade but you don't slow down

One and three wheel around

Left square thru the couple you found

Couples one and three wheel around, pivot  
 around left face to face couple behind them,  
 left square thru.

All the way 'round

Allemande left, come back home

Promenade — — —

There's a light I see

I've got bells on my heart tonight.

FIGURE:

One and three up and back

Cross trail you know

Around just one

In the middle do-sa-do

Back right out to a line of four

Forward eight and back

Pass thru, frontier whirl, corner swing

Allemande left just like that

Partner right box the gnat

Pull her by, swing your corner

Swing with me

Promenade — — —

There's a light I see

I've got bells on my heart tonight

MIDDLE BREAK:

Walk around your corner girl

See-saw round your own

Allemande left

Grand ole right and left

Meet your beau

And you swing her so

Swing that girl, boy, and don't be slow

Gents star left

Once around the set

Turn your partner by the right

Turn your corner left

Take your own and promenade

And you promenade home

I've got bells on my heart tonight.

SEQUENCE: Opener, Figure twice for heads, mid-  
 dle break, Figure twice for sides, closer.

Tag: I've got bells on my heart tonight.



### **POLLY PETTICOAT**

By Bert Rietz, Milwaukee, Wisc.

Head ladies chain to the right  
New head ladies chain across  
Head gents swing your corner girl  
Then lead to the right and circle four  
Gents will break two lines of four  
Forward eight and back you roam  
Pass thru, then turn alone  
Circle eight on the outside track  
All four men forward and back  
Then pass thru, split the land  
Behind those ladies there you stand  
Forward eight and back  
Two ladies chain on the double track  
Then the gals star right across the town  
Opposite left all the way round  
Pass that corner without a sound  
With the next you box the gnat  
Grand right and left right after that.

### **WHAT! THE "L"**

By Gordon Blaum, Miami, Florida

Head two ladies chain to the right  
Now all four ladies grand chain  
Couple number three face number four  
Do a right and left thru like you always do  
Couple number one split the ring to a line of four  
Couple number three at the side of the set  
Split number two and line up four we're not thru  
yet  
Bend the lines then box the gnat across from you  
Come on back with a right and left thru  
Do a half-sashay and do-si-do across to an ocean  
wave  
Balance forward and balance back, then box the  
gnat  
Cross trail thru and find your corner  
Allemande left . . .

### **GOOD DIRECTIONS**

### **BUCCANEER**

By Jack Mann, Oakland, Calif.

First and third right and left thru  
Turn that gal then all of you  
Whirlaway with a half sashay  
Sides to the middle and back away  
Pass thru have a little fun  
Split that ring go round one  
Left hand out and box the flea  
Men join hands make a wave on the sea  
Go forward and back, the gentlemen break  
Swing half around and chain your date  
Turn that gal that's coming your way  
Whirlaway with a half sashay  
Same four go forward and back  
Pass thru across the track  
Split the ring go round one  
Pass thru not quite done  
Left hand out and box the flea  
Men join hands make a wave on the sea  
Go forward and back, the gentlemen break  
Swing half around and chain your date  
Turn that gal with your right arm  
A Dixie chain will do no harm  
Lady goes left, gent goes right  
Allemande left . . .

### **CHASING THE CHICKENS**

By Don Anderson, Concord, Calif.

First and third bow and swing  
Forward up and back again  
Forward again — pass thru  
Turn back — box the gnat across from you  
Face the sides 8 chain thru  
Take a little walk that's what you do  
Keep on going don't look back  
Chase those chickens across the track  
When you get back — what do you do  
Meet that couple — right and left thru  
Duck right back to the middle of the pen  
Box the gnat with the little red hen  
Now face the sides and 8 chain thru  
Take a little walk across you do  
Keep right on going til' you're back again  
When you get back the same old stew  
Face that couple — right and left thru  
Duck right back to the middle of the pen  
Box the gnat with the little red hen  
Face those sides — left allemande . . .

### **SINGING CALL**

### **LUCKY LIPS**

By Bob Page, San Leandro, Calif.

Record: SIO X 1110 A — With calls by Bob Page;  
SIO X 2115 A — Instrumental.

BREAK:

Allemande your corner then you walk by your  
own  
A right hand round the right hand girl, a left  
hand there at home  
Gents star right girls promenade, it's twice around  
you know  
Yes twice around and skip your partner to the  
corner go - - -  
Allemande grand ol' right and left around the  
ring you roam  
When you meet your honey baby, promenade her  
home  
I don't need a four leaf clover, rabbit's foot or  
good luck charms  
With lucky lips I'll always swing a lady in my arms.  
FIGURE:  
Four little ladies promenade inside the big ol'  
square  
Now swing your honey baby, promenade this  
lady fair  
All four couples wheel around, then backtrack  
you know  
Gents turn back it's once around your partner  
right hand go - - -  
All the way around allemande your corner can't  
you see  
Turn a right hand round your partner corner now  
you box the flea  
Promenade this beauty, with all her secret charms  
And with lucky lips you'll always have this lady  
in your arms.

(Note): By using wheel around and backtrack in  
preceding patter call no difficulty will be en-  
countered with this movement. Should be  
taught as one constant flowing movement.

Sequence: Break, Figure twice, Break, Figure  
twice, Break.





*George Watts — Los Angeles, Calif.*

**A** TWO-ROOM SCHOOL, a square marked out in chalk on the floor, a record with calls — and a lot of pushing and pulling — that was the beginning of their square dance life for George and Ruthie Watts. It happened during a vacation trip in 1950 in Crescent City, California, where a group of people who danced to recorded calls gave the Watts' about 5 minutes' instruction, put the record on and they were off!

When they returned home to Los Angeles, George and Ruthie, enrolled in a square dance class at Beverly Hills High School for 40 weeks of instruction.

In the initial stages of class experience the figures intrigued George and he began to analyze the structure of the patterns as it related to the flow of the dance. In about 1952 four couples of their non-square-dancing friends, caught up in the Watts' enthusiasm, planned a party around the square dance theme and George was invited to teach them enough dancing to enjoy the evening. This developed into regular sessions and gave George his start in calling. Currently he is calling about four nights a week throughout Southern California.

In addition to participating in the various conventions, round-ups and like activities, George has been busy with two callers' groups. For some 7 years he has been a member of the Callers' Swap Shop (an invitational group with limited membership), having served as Secretary, Vice President, President and now as Membership Chairman. He served on the Standardization Committee of the Callers' Pow Wow and when the Square Dance Callers' Assn. of Southern California was organized, he was a charter member.

George worked on and later became Chairman of the Internal Services Committee, the association group responsible for developing the recently published book, "Square Dance Figures and Terms." At the present time George is president of this callers' association.

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*Fred and Georgie Bunker—Sandwich, Mass.*

**F**RED and Georgie Bunker, who live in beautiful Sandwich on Cape Cod, began their square-ing with Howard Hogue at Buzzard's Bay back in 1947. They liked the squares but leaned a little to the round dances, lapping up the simple ones — and then the more complicated, as they came along.

Fred started calling square dances in 1950, confining himself to the singing calls which he likes the best. The round dance teaching came about when one of the area callers noted the Bunkers' interest in this phase and invited them to teach a group.

The Bunkers started teaching round dances in 1952 and when Square Acres was built in East Bridgewater and opened in May, 1953, the Bunkers were on hand to help their first square dance teacher, Howard Hogue, in the round dance department. They have been on the Square Acres staff ever since. They have had classes in rounds in many other towns of the area plus the two regular ones at Square Acres and an advanced group in North Abington. They are members of the oldest active square dance club in the area and of several other clubs.

During the summer Fred calls a square dance every Monday night in downtown Sandwich. This is an outdoor affair and is in its fifth season. The Town Officials, seeing how well the dancing was received, now sponsor this dance as a civic activity and it is free to the public. Naturally quite a few rounds are taught during the evening.

To Fred and Georgie square dancing without rounds would lose part of its charm. They feel that round dancing will grow in popularity as long as there is practised enthusiasm on the part of the instructors.

During the day Fred spends his time atop a high tower as a fire-watcher, to see that the lovely green of the Cape continues to remain that way. His nights belong to dancing.

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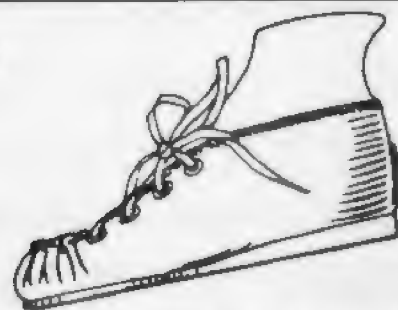
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## TWO DANCE FAMILIES ONE

When Gloria Nelson married Ronnie White on August 30 in Arcadia, California, two very dance-minded families were united. Gloria is the dancing daughter of Carl Nelson, caller, and her bridegroom is also a caller in the area. His parents, the George Jones', are avid square dancers. Guests at this lovely pink and white wedding in the Methodist Church of the Good Shepherd were mostly of the square dance variety, also, but hardly recognizable in their "civilian" clothes! Gloria and Ronnie will make their home in Monterey Park. He will teach history at nearby Montebello High while Gloria is teaching at Eastmont Elementary School.

## OVERSEAS DATELINE

*Wiesbaden, Germany* . . . Representing 15 of the 25 member clubs of the European Assn. of American Square Dance Clubs, 475 dancers participated in the Grand March at the beautiful Kurhaus in Wiesbaden at the 3rd Annual Round-Up on Sept. 5. General R. J. Clizbe, commander of the 7100th Support Wing, led off. Bruce Johnson, brought from Santa Barbara, California, by the Personnel Services Division of the Air Force, Europe, did a masterful job of calling an exciting dance. He and his wife, Shirley, received an ovation which probably echoed clear back to their home town.

The British Assn. of American Square Dance Clubs had 28 members at the Round-Up, coming in a full week ahead of that affair and dancing nearly every night. An After-Dance party and breakfast was held at the Wiesbaden Air Base Officers' Club early Sunday morning and 300 dancers attended. The fashion show held in the General Von Steuben Hotel later that same morning saw a generous and lovely assortment of square dance clothes. Hard-working members of the Kuntry Kuzins were the hosts for the entire occasion.

For the German spectators there were programs printed in German advertising beginner square dance classes and places to buy square dance clothes.

During the "business" part of the Round-Up, Lt. Col. Wesley (Wes) Keyson of Frankfurt Beaux & Belles was elected president of the EAASDC for the coming year. The European Square Dance Leaders also elected a new president, T/Sgt. Daniel (Tex) Hencerling.



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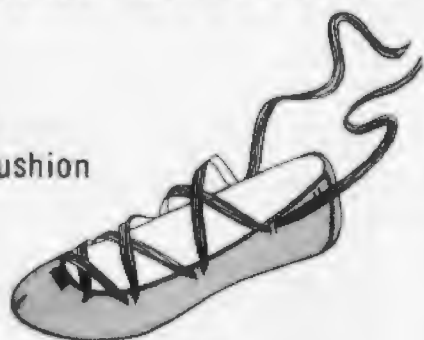
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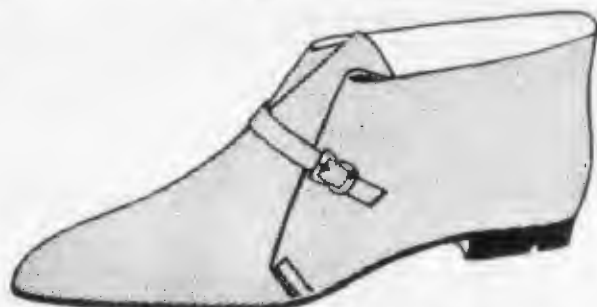


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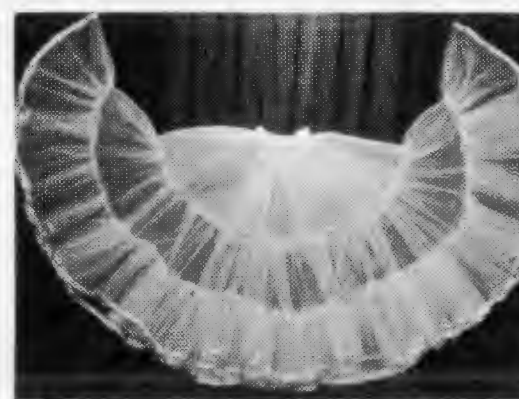
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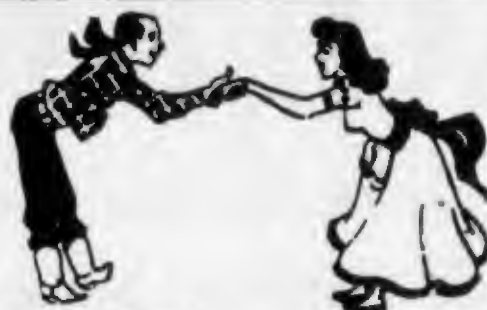
For new friends I have met thru square dancing. For the old friends who led me into square dancing.

I am Thankful . . .

That the beat of the hoedown music sends messages to my feet and makes me move in rhythm.

I am Thankful . . .

For the challenge, the smoothness, the simplicity, the wholesomeness of this hobby.



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**"Margie"**

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Down Miami way, GENE and IMA BAYLIS have developed a dream of a dance titled "Twilight Waltz" and every true devotee of waltzing will immediately fall in love with the sweep and flow of this dance. JAY FENIMORE, also of the Miami area, composed a special melody to catch and match the mood and movements of the steps and the results are unusually effective. You'll also like the way the George Poole Orchestra handled the music.

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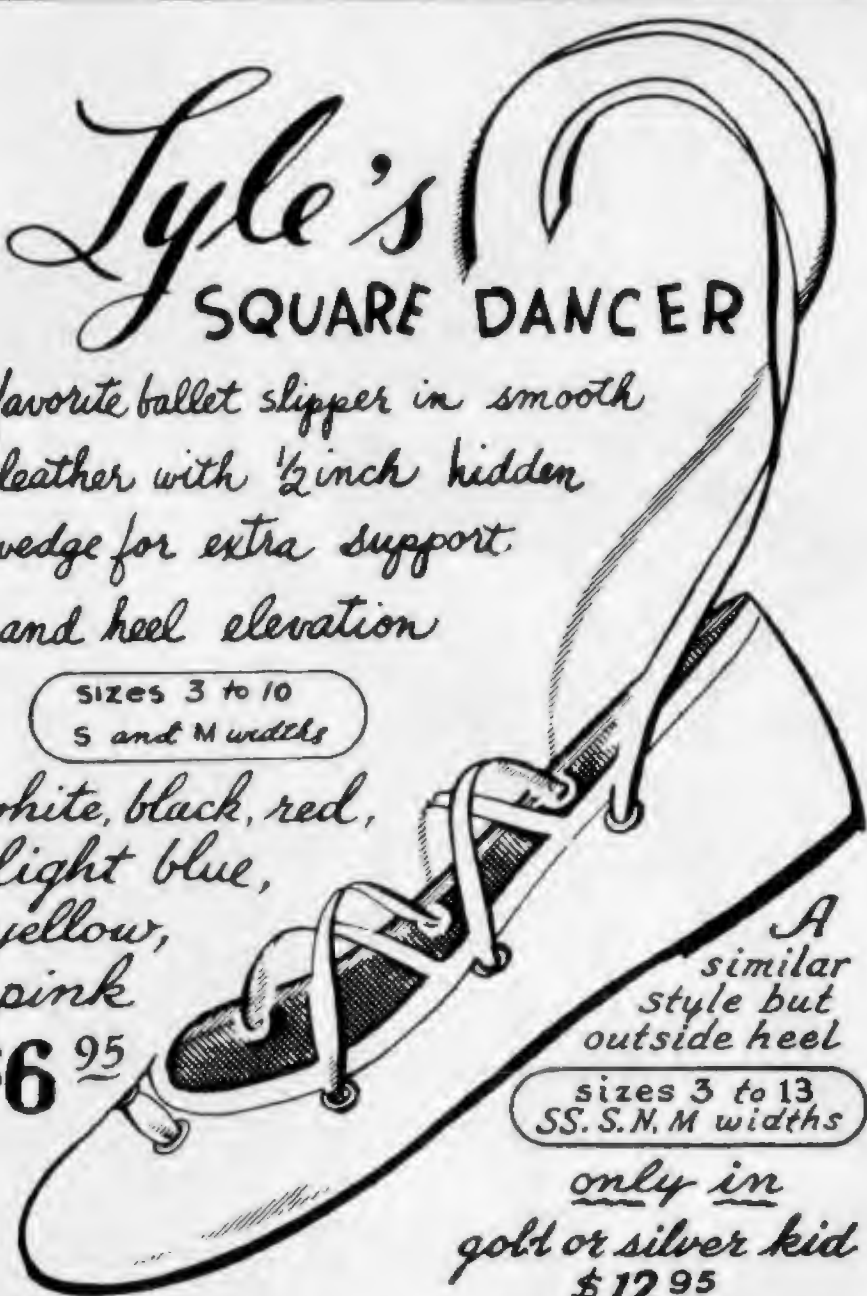
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(Letters, continued from page 6)

dancing that seems to be getting more and more predominant . . . We have tried to analyze why this is so and have come to the conclusion that too many people are teaching square dancing here that have no business to be doing so because they are not themselves sufficiently well-grounded in dancing basics. Thus they hurriedly teach their classes the latest steps with absolutely no regard for smoothness. Square dancing can be so exhilarating when it is smooth and brisk but I'm not fond of being tossed and flipped and backlashed all during the evening. I wish something could be done . . .

Mary Wellburn, Los Angeles, Calif.

Maybe there can, Mary, maybe there can. Editor.

Dear Editor:

. . . I wonder if any Square Dancers in the U.S.A. would be interested in corresponding with an "Aussie." If there is any way in which you could put me in touch with any one interested in doing so I would be most grateful . . .

C. A. Everett, P.O. Box 7,

Brinkworth, South Australia, Australia

Dear Editor:

. . . I have never had a subscription to this magazine until now but have been reading M/Sgt. Lee McNutt's copies. Lee has been teaching me to call and now that he is leaving, I am going to be the caller at the Cotton Pickers' Club in Casablanca . . .

If any of the callers . . . are interested in writing to me . . . please give them my name and address. Since my wife and I have become interested in Square Dancing, we have met some of the nicest, warm hearted, pleasant people that I have ever met in my life and so I hope that our association will be long and pleasant.

Henry B. Andrews

OSI Det #62, APO 30, New York

Lee and Ina McNutt, originators of the Sheriffean Squares at the Nouasseur Air Base in Casablanca, North Africa, are now stationed in Florida and undoubtedly will be continuing their square dance activities in that area. They left a great number of enthusiastic friends in the European Theater. Editor.

Dear Editor:

. . . In passing I would like to again comment on Sets in Order. That series of older

(More letters page 48)



## DON'T LET TITLES FOOL YOU!

Well, take our new releases, ONE TIME TOO MANY and IT'S ALL OVER NOW. There never will be "too many times" for dancing these singing calls, nor will they ever be "all over," finished. Sure, the dance will end, the people will go home, but at the next affair they'll dance them again, and at the next one — so on and on, ad infinitum! With LEE HELSEL calling how can we lose?

And here's a little tricky thing we sneaked in on the back side of both these records. Patter call DAY DREAM uses hoedown music "Texas Gallop" (SIO X2113) and patter call BACK WOODS uses hoedown music "Phrase Craze" (SIO X2114).



45 RPM SIO X1111 A-B

Singing Call "ONE TIME TOO MANY"

Patter Call "DAY DREAM"

45 RPM SIO X1112 A-B

Singing Call "IT'S ALL OVER NOW"

Patter Call "BACK WOODS"

45 RPM SIO X2117 A B (Instrumental)

"ONE TIME TOO MANY" and  
"IT'S ALL OVER NOW"

*Sets in Order* RECORDS

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Of course, it's difficult to judge a round dance by its title but somehow the names of these two little jewels seem to indicate the feeling of fun and pleasure which can be derived from dancing to these well-written routines and to this enjoyable music.

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*(More letters)*

dances (S.I.O. August, 1959) was excellent and certainly opened my eyes, too. It should really inspire new callers and teachers as well. Lots of material so easy to get at.

Your styling series on the use of hands in meeting on grand right and left, also used for the twirl at home. We use the flat of the hand with fingers pointed towards centre for man and towards outside for ladies . . . It appeals to me more than the finger hold; certainly it's very easy to teach . . .

Earle Park  
Yorkton, Sask., Canada

**There are undoubtedly several satisfactory solutions. Our big point is that for the comfort of the dancers some acceptable method should be agreed upon as being "standard" in any one area. Editor.**

Dear Editor:

. . . Re competition—I agree apparently with many others. It spoils square dancing whether it is between callers or dancers or by a caller trying to outcall his dancers. Let's keep it so that everyone, including new dancers, can enjoy and *dance* the stuff we callers throw at them. I feel that we lose dancers by overworking and muddling them.

Scotty Hitchman  
Winfield, B.C., Canada

**No argument there. Editor.**

Dear Editor:

I must call to your attention the error in your article, "Gems from the Other Publications" appearing in your Sept. 1959 issue, page 47. Attached is an actual cut from the Midwest Dancer, Jan. 1959, and you will note that it says, "We do NOT bend the line, etc." . . .

John Ford  
Chicago, Ill.

**Our apologies. The correct quote should have read: "We do not Bend the line, Divide the line, nor Retreat the line. We keep the line straight." Omission of the little word NOT certainly changed the entire meaning. So sorry. Editor.**

Dear Editor:

My name is Curley Custer. I am a caller from Hagerstown, Md. I call for several clubs along the East Coast as a guest caller. The following hoedown records are my All Time Favorites: 1. *Old Joe Clark*, Sunny Hills; 2. *Wake Up Susan*, Sunny Hills; 3. *Up Jumped the Devil*, Sunny Hills; 4. *Blue Mountain Rag*,



Sunny Hills; 5. *Long Journey*, Windsor; 6. *Golden Reel*, Windsor; 7. *Eighth of January*, Folkraft; 8. *Ragtime Annie*, Sunny Hills; 9. *Boil the Cabbage Down*, Sunny Hills; 10. *Boil Dem Cabbage Down*, Bel-Mar.

Curley Custer  
Hagerstown, Md.

**Six out of ten for Sunny Hills. That's a mighty good batting average. Editor.**

Dear Editor:

... It seems so good to be able to go 2000 miles from home and find square dance friends everywhere. What is even more amazing is that one can step into a square, be treated and accepted as a friend and dance to the calls — enjoy the laughs, errors and fun. What a universal relationship is thus created and a way of communication, an understanding, a language we all speak...

Gilbert and Elsie Kerkhoff  
Kenosha, Wisc.

Dear Editor:

... It's hard to define why square dancing is so much fun! In our opinion it is due to these things: (1) the music and rhythm; (2)

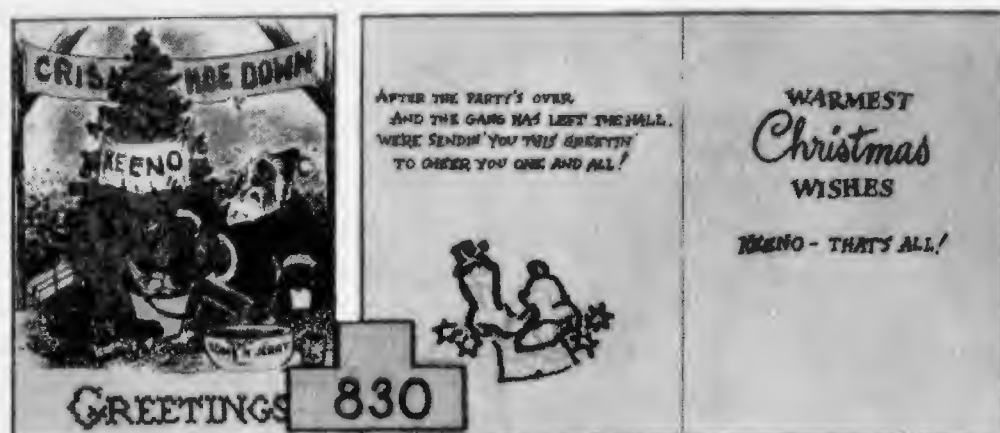
a clear conscience about knowing square dancing is clean fun...; (3) something to break the monotony of routine; (4) new friends and dances to keep it interesting; (5) exploratory instinct — the harder it is to get to a dance, the better it seems to be! (we ride a bus; when we get a car we will be glad!); (6) it is so "doggone" much fun that there is an irresistible force that compels you back...

John A. Mooney  
Atlanta, Ga.

Dear Editor:

I'd like to pass along a recommendation to other square dancers of a simple little device that saved my life recently. Because we all travel so far to attend dances, it could possibly save others. Just a couple of days before leaving to attend the square dance vacation at Asilomar the car I was driving was struck by a speeding motorist and was all but completely demolished. As it was I had to miss camp, and some other dancing besides, but the police and the doctors are in complete agreement that if my *seat belt* hadn't been fastened I wouldn't be dancing again, ever. It has been, and always

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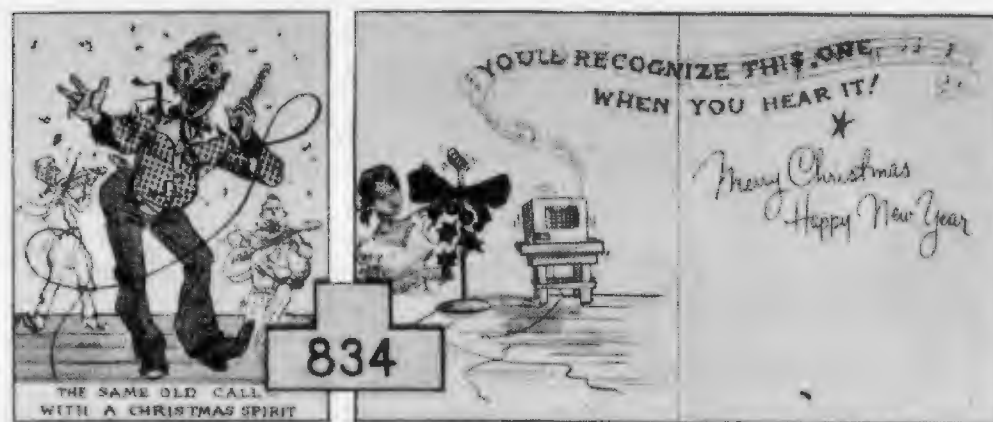


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Ione Harter  
 Pacific Palisades, California

The automobile is just as responsible for the current trend of square dancing as is the development of the public address system. How else, without our Fords and Chevies could we hope to attend classes and clubs let alone travel to out-of-town festivals. Accidents have taken the lives of quite a few dancers in the past and driving home, late at night, tired from some wonderful dance, we need to be more alert than ever. Safety belts are just one more precaution in a

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most necessary square dance safe driving program. Editor.

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Jack Minar, square dance caller and member of the Long Beach (Calif.) Recreation Dept., leaves the States in mid-November to accept a post as a civilian employe at an Air Force Base near London, England. Jack's wife and 2 small children will follow later and the family will make their home in England for a two-year period. Jack's work at the base will be in the recreation field, with — guess what? — square dancing having high priority.

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*By Scotty Hitchman, Winfield, B.C., Canada*

Or perhaps the title should be, "Getting Home is Half the Fun," when you make it! Four of us drove to Omak, Wash., 147 miles south of us, to the Polkateers Harvest Dance one winter night, danced, enjoyed a grand supper and then started hot-pedaling it home. Passing thru Tonasket I took care to slow down to the requested 25 MPH but missed the 35 MPH zone. I ignored what I thought was a big red neon light flashing in my rear-

view mirror but stopped for a harsh siren. I climbed out to look up at a little fellow about 6' 4" (I'm 5' 4"! ) who sorrowfully told me, "You hurt my feelin's bah leavin' mah taown soo fahst." Apologies tendered, questions flew in a real nice southern drawl. On learning that we had been square dancing and that square dancing and drinking don't mix, our friendly minion of the law voiced his appreciation of the apparent good that square dancing was doing and suggested, "Watch it next time." Who says square dancing doesn't pay?

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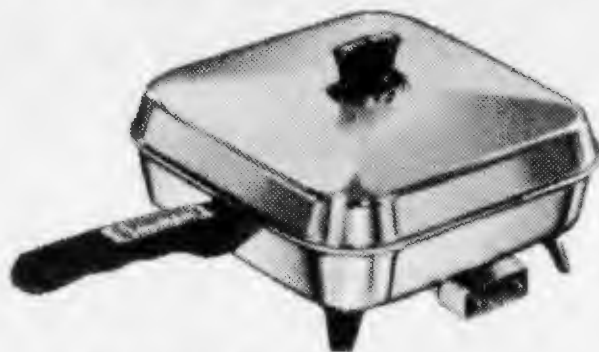
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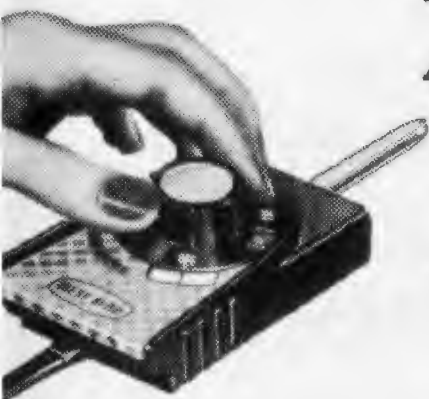
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### SALUTE TO THE DAILIES

Daily newspapers which regularly carry square dance news columns and directories deserve and get a tip of the lid from us. Among these worthy ones we have discovered are: Eugene (Ore.) Register-Guard, Square Dance Roundup; Phoenix (Ariz.) Gazette, Square Dance Events Here; Amarillo (Tex.) News, Square Dance Tips; San Bernardino (Calif.) Sun, In and Out with Square Dancers; Colorado Springs (Colo.) Free Press, Square Dance

Calendar; Richmond (Calif.) Independent, Square Dance Roundup by H. Lang; Phoenix (Ariz.) Republic, Arizona Allemande by H. Kline; Ottumwa (Ia.) Courier, Calendar of Square Dances; No. Hollywood (Calif.) Valley-Times, Around the Square by B. Gray; Tacoma (Wash.) News-Tribune; Bakersfield (Calif.) Californian, Square Your Sets; Tucson (Ariz.) Star, Squared Away; Modesto (Calif.) Bee, Square Dance Calendar; Portland (Ore.) Oregon-Journal, Square Dance Cal.



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### GEMS FROM THE OTHER PUBLICATIONS

(Peggy Oliver in, Around the Corner, Chicago, Ill. — March, 1959)

"We are getting pretty tired of hearing, 'What's wrong with Square Dancing?' Let's think about what's right for a change. One of the biggest mistakes we can make is . . . extolling all the tripe about square dancing 'falling off.' Why, there are more square dancers today than there ever were! Admittedly, there are more callers, too, so the dancers are divided into smaller groups . . ."

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32 Page Photo Illustrated Catalogue

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Dept. S  
San Leandro, Calif.

("Pat Pending" in Midwest Dancer, Chicago, Ill. — September, 1959)

... "New callers should be given a course in successful entertaining in addition to being taught to be parrots.

"Of course we all realize that the caller class instructor has a triple pronged deal he is selling. (1) Calling lessons, (2) P.A. systems, and (3) Records. But to me, they better add the 4th: MOB PSYCHOLOGY.

"The boys who are holding their public are the ones who mix some old, some new, and



# calling all CALLERS!

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we can provide you with a way to relieve that itch with a minimum of "scratch" ( if you know what we mean ). The world's largest jobber-distributor of square dance records will soon introduce a new label that offers any caller of caliber an opportunity to become a recording star on a share-the-risk basis. This plan includes supervision and guidance by a committee of the nation's most successful producers, and world-wide publicity, promotion and distribution of all releases.

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some common sense into their evening's work."

\* \* \*

(Mac McKenzie in Prairie Squares, Bismarck,  
N.D. — September, 1959)

... "I'm not trying to hit the panic button,  
but I would tug the rope that hoists the caution  
flag. Some of these newer things (square dance  
basics) are uncomfortable, unsightly and nearly  
undanceable to the average dancer. Many of  
these newer gadgets should be used like garlic  
seasoning; it can be repulsive if used in excess."



**Yulettime INSTITUTE**  
**of Squares and Rounds**  
**Near Wagoner, Oklahoma**  
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5 big days with none other than Ray Smith of  
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**DESIGNED FOR THOSE DANCERS  
UNABLE TO ATTEND A SUMMER CAMP**

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### COUNCIL AT NORTHERN CALIFORNIA

The Northern California Square Dancers'  
Assn. entertained the California Council of As-  
sociations on August 15 in Alameda. Chairman  
was Bob Barthol, president of the host associ-  
ation. Eleven of the California associations were  
represented, of the fourteen now going. Items  
discussed included State Square Dance Week,  
problems of using school facilities for dancing,  
bids for future council meetings, the state con-  
vention for 1960 and the state directory. West-  
ern Square Dance Association will host next.

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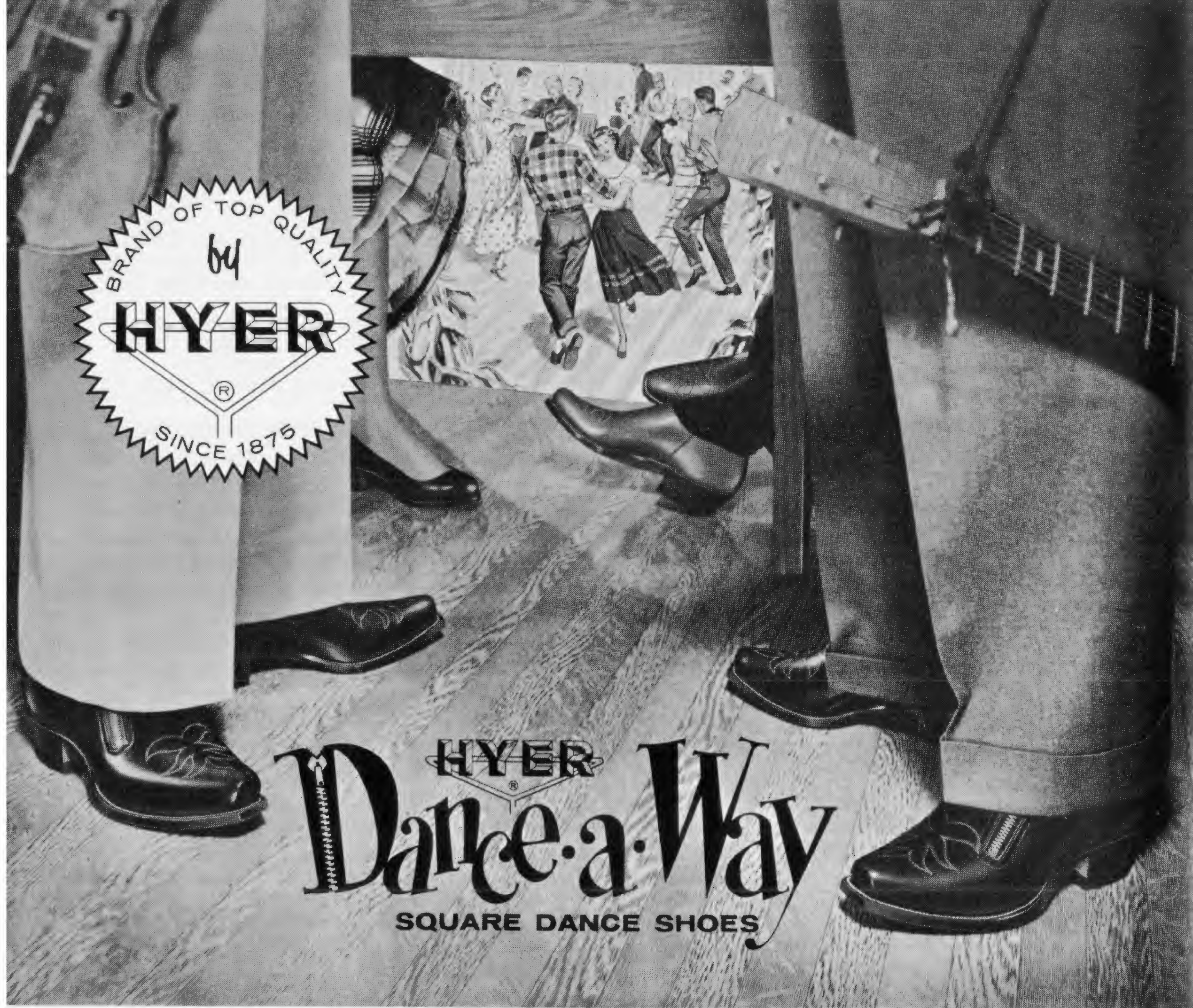
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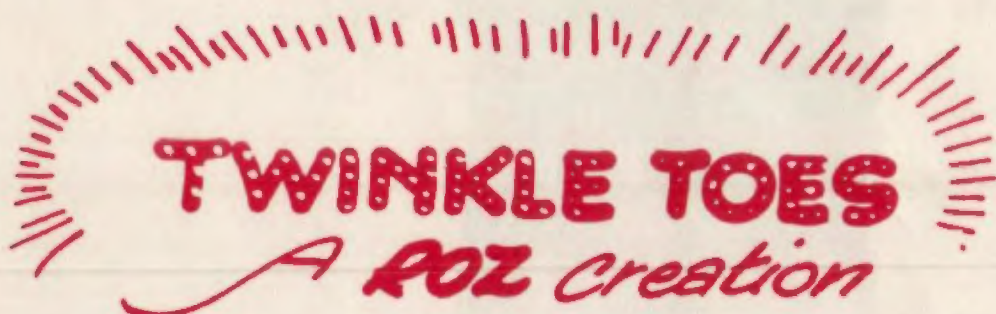
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Thousands of dancers crowd the Los Angeles Sports Arena, site of the 1960 Democratic Convention.

Photo by Warren Gray

### **FAR EAST CALLERS' ASSOCIATION**

The organizational meeting of a square dance callers' association for Japan was held on August 5 at the home of the Coy Cowans. The name chosen was the Far East Square Dance Callers' Assn., with meetings to be held once a month. Each meeting will consist of a business meeting and a workshop. Chairman and Vice-Chairman, respectively, for the 1959-60 season are Coy Cowan and James Floyd. It was moved and unanimously passed that all competitive dancing would cease. One or two dances may be exhibited and taught at each jamboree with different clubs taking turns. The Do-C-Dozo Square Dance Club of Johnson Air Base planned to sponsor the October Jamboree. Square dance clubs in the Far East include: Dancin' Youngun's, Tachikawa AB; Do-C-Dozo, Johnson AB; Honeybucketeers, Yokohama (Navy); Kanagawa Kickers, Army General Depot; Levis & Laces, Showa Air Station; Paddy Hoedowners, Yokota AB; Squar-enaders, Shiroy AB and Wagon Wheelers, at Johnson Air Base. Some 14 callers instruct and call for these clubs.



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**FEATURING  
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WITH THE BEAT**

First Release — 45 RPM

A must for every caller

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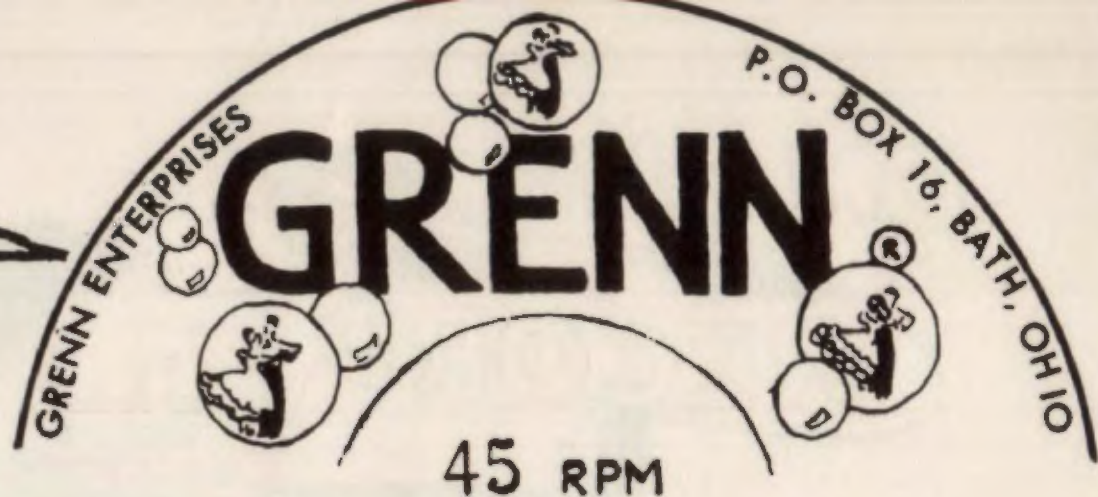
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Manufactured by **GRENN, INC.** Box 16, Bath, Ohio





**(Singing Call) Let the Bells Keep Ringing (Windsor 4171 instrumental, 4471 with calls by Robby Robertson) Key: F, Tempo: 130.**

A peppy Ruth Stillion dance both from the caller's and the dancer's point of view. The pattern is an enjoyable combination of stars with nothing tougher than a do paso involved and yet it presents a nice challenge. In the figure we tried cutting down the swing by going into the allemande left four beats earlier with favorable results. The range is a pleasure for even a non-singing caller. (reverse) Good Intentions. Key: G, Tempo 132. Robby belts out the calls on both of these and does his usual fine job.

**(Hoedown) The Battle of New Orleans (Key: A, Tempo: 128)/Black Mountain Rhythm (Key: A, Tempo: 130). (Flip — H-101)**

This pair is the first on a new label and has a nice sound. Surprisingly enough the "Battle" makes an extremely fine hoedown, thanks to the know-how expressed by the musicians known here as the Varmints. As nearly as we can tell the make-up of the band is fiddle (comfortably modulated), accordion, string base and guitar.

**(Rounds) Hey Mr. Guitar/Beautiful Girls of Vienna (Grenn 14001)**

A very smart move on the part of the new Grenn label to bring back two of the very popular round dance favorites of a few seasons ago in such a delightful form. Both are compositions of Manning and Nita Smith and should be a permanent part of square dancers' round-dance library. Perhaps through recordings of this type teachers will discover that it is no social disgrace to use some of the older, but very-well-constructed rounds.

**(Singing Call) I've Got Bells on My Heart (Western Jubilee 45-556 instrumental flip with calls by Mike Michele) Tempo: 126**

By now this should be a hit all over the country. Its comfortable relaxing pace is quite a contrast to some of the more strenuous dances of today and the fact that this is what's known as a "quiet dance" should make it all the more

welcome. Only gimmicks here are a left square through following a wheel around and a do sa do movement which avoids danger if the non-active couples will maneuver into the right spot at the right time. Fun to call — fun to dance. **(Singing Call) I'm Never Gonna' Tell on You (Windsor 4175 instrumental, 4475 with calls by Bruce Johnson) Key: F, Tempo: 128.**

We're always a bit prejudiced when we find a Bruce Johnson, Ruth Stillion combination and "I'm Never Gonna' Tell" is what the kids might call a real "gasser." Bruce and Ruth (that's hard to say without lisping) have taken Louie Ratliff's old El Paso Star and transformed it into a fast-moving opener, closer and break. There's quite a change of pace in both the calling and the movement of the dance and though there's nothing tougher than a cross trail used it takes a better-than-average dancer to do it smoothly (reverse) My Dreams are Getting Better all the Time. Key: G, Tempo: 130. Superb calling by Bruce on both of these.

#### THE NEW RELEASES

**BLUE STAR — #3-1537 Last Night / Swiss Polka Mixer (rounds). #3-1538 Gamblin' Man, called by Larry Wylie, flip.**

**FLIP RECORDS — (a new label) #H-101 Battle of New Orleans / Black Mountain Rhythm — instrumentals.**

**GRENN — #1211 Be Sure It's True / All She Wants, calls by Johnny Davis; #1212 is same instrumental; #1210 Molly Ann/Rolling Stone (hoedowns).**

**KEENO — #2122 Margie / A Square Dance Party, called by Harold Bausch; #2120 is same instrumental.**

**LONGHORN — #128 Enjoy Yourself, called by Red Warrick.**

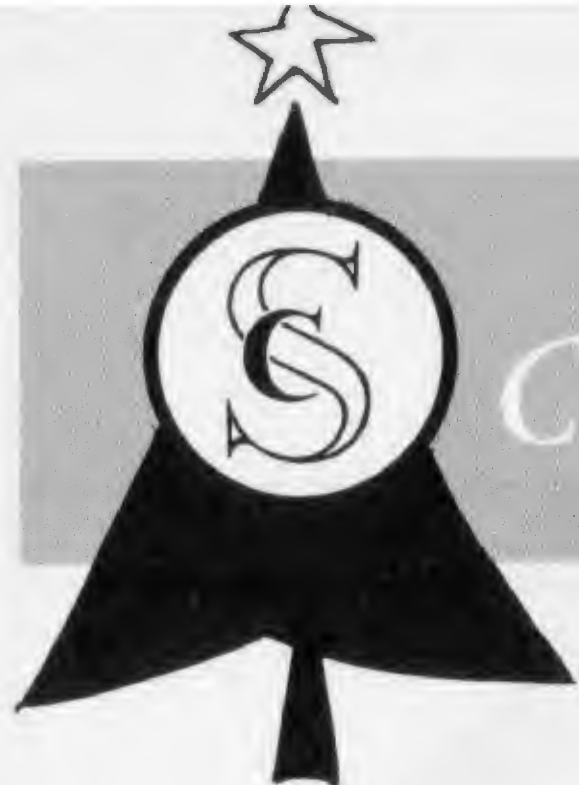
**OLD TIMER — #8141 Battle of New Orleans, calls by Bill Castner, flip; #8142 Hi Neighbor, calls by Bill Castner, flip.**

**SETS IN ORDER — #X1111 One Time Too Many (singing) / Day Dream (patter) with Lee Helsel calling; #X1112 It's All Over Now (singing) / Back Woods (patter) with Lee Helsel calling; #X-2117 One Time Too Many / It's All Over Now — instrumentals; #X3110 Lucky Polka / Judy (rounds).**

**WESTERN JUBILEE — #558 Heart of Gold, calls by Mike Michele, flip.**

**WINDSOR — #4478 Waterloo/Fit As A Fiddle, with calls by Max Forsyth; #4178 is instrumental.**





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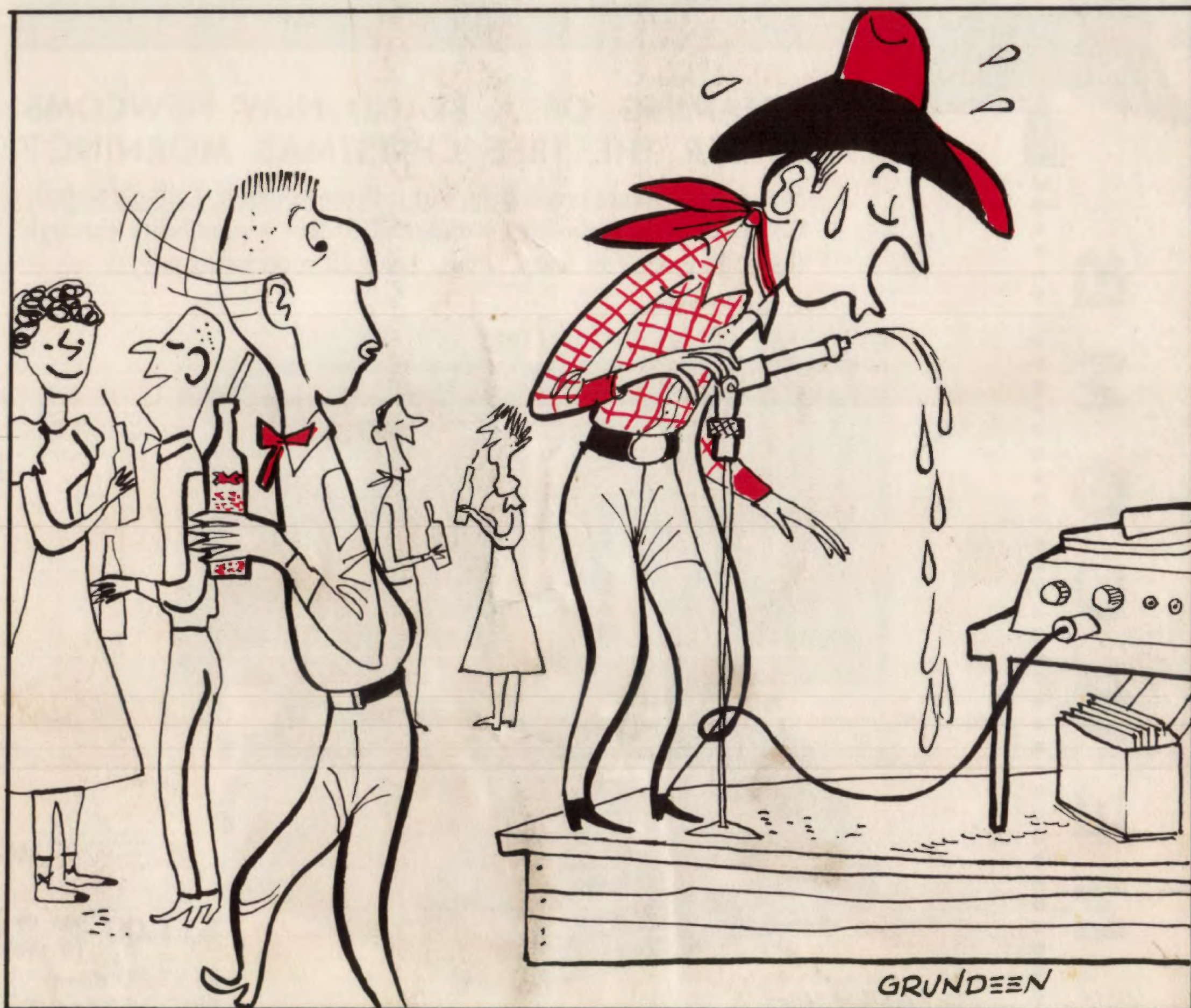
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